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BORN DIPLOMAT--Carmel parents of a six-year-old recently had their child's last year's teacher over for supper. They really put on the dog--best silverware and everything--real impressive.

Since it was a special occasion the little girl was allowed to pour the creme de menthe after supper and, waxing with enthusiasm, she looked at the teacher and said:

"My, that's a pretty dress. You must really like that dress a lot because you wore it all last year.

...

"THIS IS CALIFORNIA"-- The Spectator-Journal during 1955, issue by issue, did an exhaustive editorial and pictorial, city by city report of Monterey County. The articles, with additional materials, have been compiled in a 124-page bound book which is now available at newsstands or by mail.

Starting the first of the year the Spectator-Journal in its monthly issues will start an equally exhaustive editorial and pictorial study of California cities and areas. Northern California, with a few exceptions, will be done first.

The Spectator-Journal, to accomplish this task, will field some of the best reporters and cameramen in the State.

Plans call for later publication of the series in one or several omnibooks. Watch for a further announcement.

...

NEW BREED OF MEN THESE DAYS? Dropped in to talk to Bob Read at the Hill Theater t'other night when out of the show rushed a young man in haste. He said: "Will you let me back in in about fifteen minutes? I just can't stand to see that girl killed."

Bob assured him that the girl didn't get killed in the movie, so the chap went back in.

...

GIFT SHOPPES ATTENTION: Carmel, famed for its unique shops, may be missing a bet... Understand there is a shop in Paris owned by the M. Robert Goyard family that is going great guns with a peculiar line.

The Goyards, who started in business in 1792--at the height of the French Revolution--have come out with a complete wardrobe kit for dogs who are off to Switzerland next season... four-legged ones.

This handsome suitcase has a reversible raincoat, a sweater in several patterns, a blanket with space for the family crest, brown rubber boots with three white buttons down the side for rain or snow, and a dress coat for special occasions fitted with rhinestones.

Also rubber bones and lotions with a lavender scent are thrown in for good measure...

Goyards have long been famous for other items for dogs who want to put on the dog. These include music boxes to put bowser to sleep and velvet collars for special occasions...

...

## BIG ISSUE:

Eleven miles south of Carmel lies one of the most beautiful coastlines in the world. Its preservation is the utmost concern of all of us.

Recently Cole Weston, born and nurtured on the land of mountains and sea, and son of famed naturalist-photographer Edward Weston, joined with Steve Patterson in seeking a restaurant site near the coast.

It is a 26-acre plot with the restaurant to be located 300 feet from the highway and well back from the beach so that it will not interfere with State acquisition. The initial expenditure on the building will be from \$50,000 to \$100,000. The proprietors aim is to specialize in sea foods. It would be the third major restaurant over a 50-mile stretch.

This week the Carmel Council and the Carmel Planning Commission, headed by Frank Putnam, voted against the restaurant.

A poll of Council members found that most opposed the restaurant on the simple grounds: "We don't want nothing to happen down there. We want to keep it as it is." No hearing was held by either body.

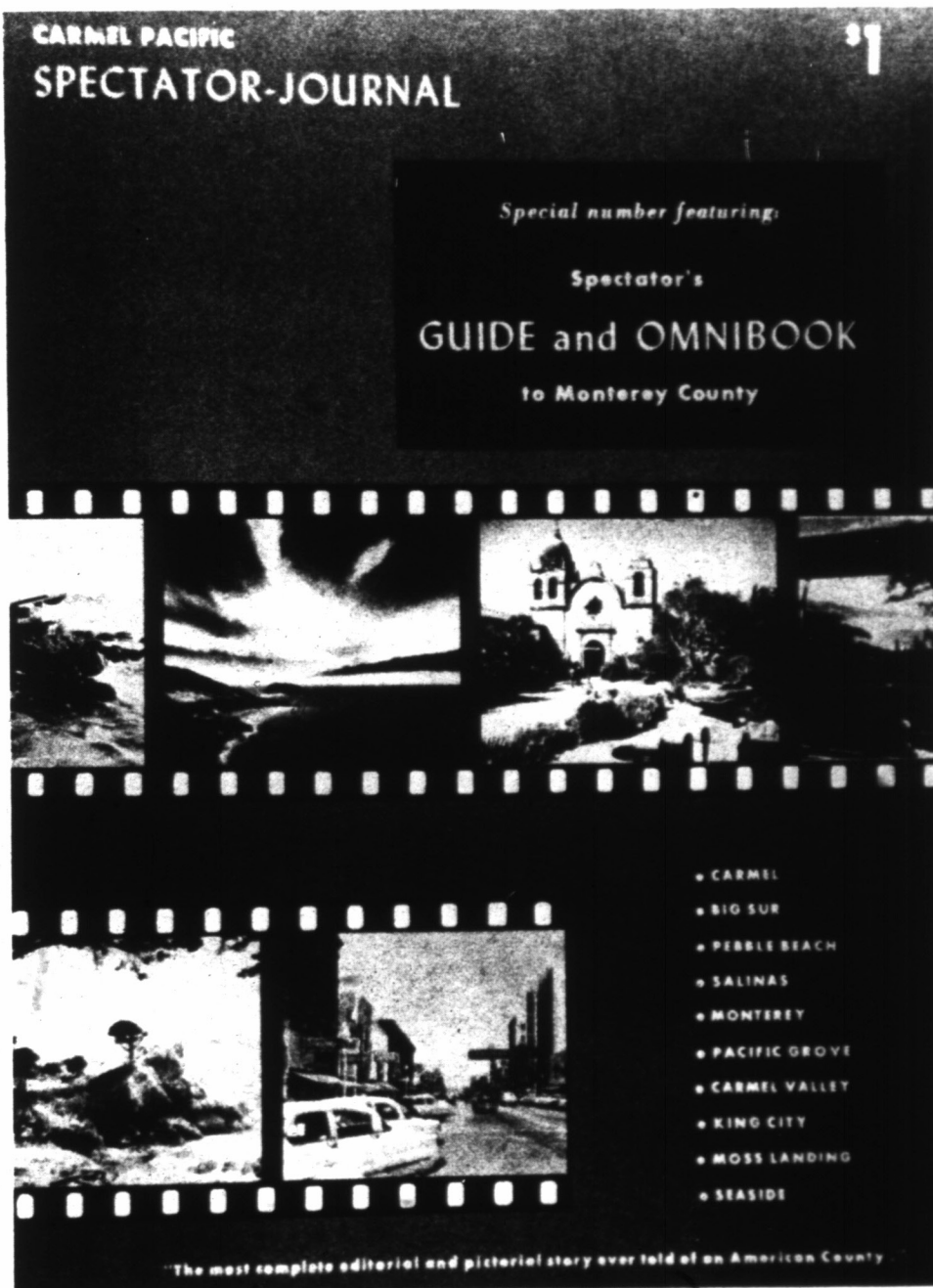
The Council and Planning Commission, naturally, has no jurisdiction in the matter legally.

At question here are two basic points. The freedom of the individual and secondly, changes will come; they can be provided for only by admitting them and planning for them.

(Continued on Page 63)

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### Carmel Pacific SPECTATOR-JOURNAL

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Phone 7-6451

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**EDITOR, PUBLISHER, OWNER...Thorne Hall**

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# LOVE



There's the true and significant story about a wine expert who could peg every sip to a grape. A bunch of pals put him to a test. They piled him with different wines for many hours until he got as high as a satellite. Then they gave him some colored water.

The wine expert sniffed, and he smacked, and he mushed it around in his mouth, and then he spoke with great authority.

"I can't tell you what this is," he said, "but I can assure you it'll never be popular."

That little tale is one of the many in the copious conversational repertory of wine-loving Ephraim Doner, a bombastic, tousle-haired, avant-garde painter who makes his home in the Carmel Highlands and whose tongue is as incisive as his able brush.

Since Doner is recognized as one of the area's true wine experts -- the kind of expert who knows his wines because it helps him to pick the right ones for taste and pleasure, not for show -- we sought him out the other day to go with him on one of his frequent stocking-up expeditions into the wine country nearby.

We drove to Watsonville and

took Highway 152 over Hecker Pass toward Gilroy. Fine grape country. Lots of wineries. In fact, there's a little valley called the Uvas Valley. Uvas is Spanish for grapes. At the head of this valley is Almaden, a name

we've seen on many bottles.

Sorry to report grapes are crushed in efficient machines. No pretty girls with pretty legs, skirts hoisted pin-upishly, squishing the grapes around with their dirty little feet. All done mechanical-

ly these days. Dirty metal instead of dirty feet. No sex.

But plenty of romance just the same, if you can look at it with leisure and sentiment and appreciation.

There is a fertile land with soft hillsides rising in the mists behind it. The harvest is over now; the leaves are yellowing, getting crunchy; the few remaining grapes drying to juicy raisins in the gentle sunshine of late autumn. The earth smells rich, and the fermented grape skins smell heady. Walnuts and plums are spread out to dry.

It's cool in the cellars of the wineries where the vast vats of oak and redwood age the wine. The keepers of the wine are mostly Italians. First generation, some of them, the salt of the old earth that Caesar ruled, still lusty in the sapping shadows of approaching senility and peace. Others, second and third generation, already realistic, model-change-conscious Americans, but still with the love for the soil and their work with it that is their inheritance. And there are the hired Mexicans, quick with the shy, eye-sparkling smile, quick with the siesta when nobody's watching.

This is good wine country. But

it isn't the best. For the thoroughbreds of American grape you must go up to the Livermore and Napa Valleys. Yet Doner, and other wine-lovers like him, find that the wine produced right next door to home makes excellent table wine if you treat it correctly, the kind of wine the French call *vin de pays*: wine of the country around you.

Like romance, excellence is a matter of subjectivity. As you can cloak life with the former, you can endow fair wine with the latter, merely by wanting to in the right way. At any rate, the local wine, says Doner, has one overwhelming advantage over all other wines: "It's here."

It certainly is better wine, he finds, than most of the wines shipped to this country nowadays from France. "The French", he says, "don't export those wines. They deport 'em."

The lack of quality in imported wines is partially due to the nature of wine itself. Wine doesn't travel well. Doner, a native of Russia who emigrated during the revolution and lived for many years in France, likens wine to Frenchmen: "You transplant a Frenchman and he becomes a bum. Wine's the same way. Both are palatable



IN CELLAR of Bertero winery, Carmel Highlands painter and wine lover Ephraim Doner drinks toast to Angelo Bertero's excellent Grenache.



# THAT WINE

only in the immediate vicinity of their origin."

...

Our first stop was the Bertero Winery, a small outfit about five miles this side of Gilroy on 152. The Berteros harvested about 25 acres this year, including some 9 acres of Grenache grapes. The yield per acre averaged about four tons, was as low as three and as high as six this year. It takes about two pounds of grapes to make a fifth. Figure it out yourself.

Even a small winery can keep lots of people happy.

At the Berteros, it was their dry pink wine, made from the Grenache grape, that Doner stopped for. The Bertero Grenache Rose is more than a vin de pays: it's one of the outstanding wines in California, according to Doner. Yet it costs only \$1.50 a gallon when you buy it at the source.

Some people think that rose wines are made by simply mixing white and red wines together in the desired proportions. They are wrong. Or rather, they are wrong, theoretically. Practically, they are often right. Some wine makers do just that.

True vin rose, the way the Berteros make it, is produced by taking out the grape skins after a certain period of fermentation—somewhere around 24 hours. The fermenting skins give the wine its color. If the skins were taken out at the start, red grapes could produce white wine. If the skins are left in, it becomes red wine. Rose wine is somewhere between. Of course, the skins do not only determine color. They determine flavor too. So the timing on the skins is important both ways.

You may ask if it isn't cheating to make pink wine any other way. I asked Doner that question as we stood with 42-year-old, handsome Angelo Bertero, tasting his fine wine.

"No," said Doner, and Angelo nodded his head sagely and somewhat sadly. "Under California law, as long as a wine has more than half of a certain grape in it you can call it by that name."

Also required by law is the use of a machine to mush the grapes instead of the traditional bare feet. Presumably here the consideration is hygienic.

"We want everything pure, sterilized, packaged, homogenized, pasteurized," said Doner, who likes to ramble on about most anything when he has an appreciative audience. "I used to like milk, now

(Please turn page)





# LOVE THAT WINE



FALL MISTS wrap wine country after harvest time.

(Continued from preceding page)

I can't stand it anymore. The cow got lost somewhere along the way. They try to give you everything pre-digested. You can't do that to wine. Pasteurized wine can't age properly. It's just alcoholic pop.

"And why not bare feet? What's wrong with bare feet? Are bare feet worse than rusty iron? Wine is a perfect antiseptic.

"In Burgundy I saw them make wine. They didn't just have naked feet. They were naked. They danced naked on the grapes. There was romance for you. And the

wine was wonderful. Nobody got sick from it."

Doner is also unhappy that American vintners do not use sheep's blood to clear the sediment. That's what they often do in France. The blood coagulates in a film and settles. As it settles it takes the impurities with it.

Bertero uses gelatin for the job. It accomplishes the same thing, but then gelatin is a little less picturesque than sheep's blood.

We asked Bertero about this year's harvest. He was happy with

it. The season came a little late, he said, but then there was much sunshine. Sunshine is the important ingredient in wine. Sunshine makes the sugar. Without sugar, no fermentation. This year, Bertero said, there was almost too much sugar, and the grape juice became wine easily and quickly.

"I bet you didn't know," Doner told us triumphantly, "that wine automatically stops fermenting when it reaches around 12 per cent alcohol. Above that alcohol kills the yeast. The stronger wines are all fortified. Brandy

is added."

It occurred to us then to ask Bertero how his family and all the other California vintners survived prohibition. He smiled.

"We kept going on sacramental wine," he said. "There were many religious people in those days. We made much sacramental wine."

Bertero is a busy man, but like most winery men he doesn't mind being interrupted by people who are really interested in his work and produce. Right now, he's bottling last year's wine. Wine

must age for a season before it can be sold. Bertero's busiest time of the year was a few weeks ago when the harvest came in and the grapes were crushed. Grape clusters, stems and all (sometimes too much because the Mexican workers like to fill their boxes in a hurry and toss in the vine itself now and then when they can get away with it) were poured into the crushers. Out of the crushers came the grape juice to be pumped into fermentation vats. Most of these vats are of redwood, but for

(Continued on Page 56)



FRIENDLY ARGUMENT over wine with vintner Peter Scagliotti sees Doner victorious. (right)







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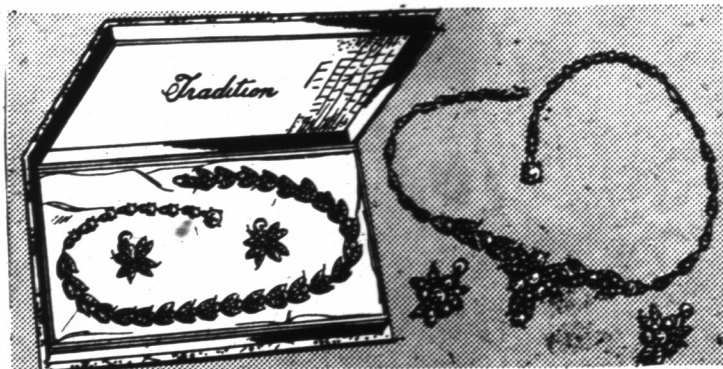


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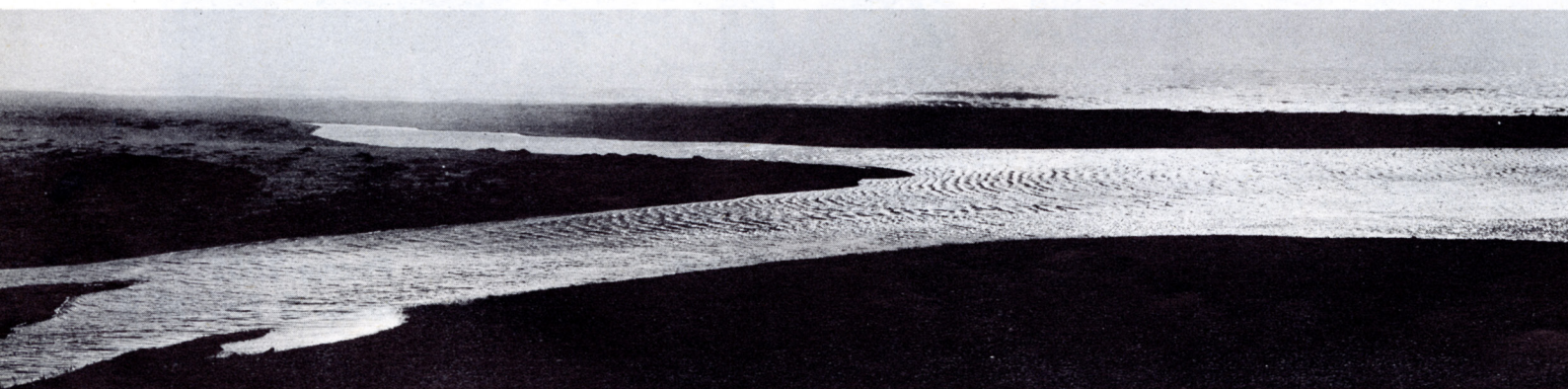




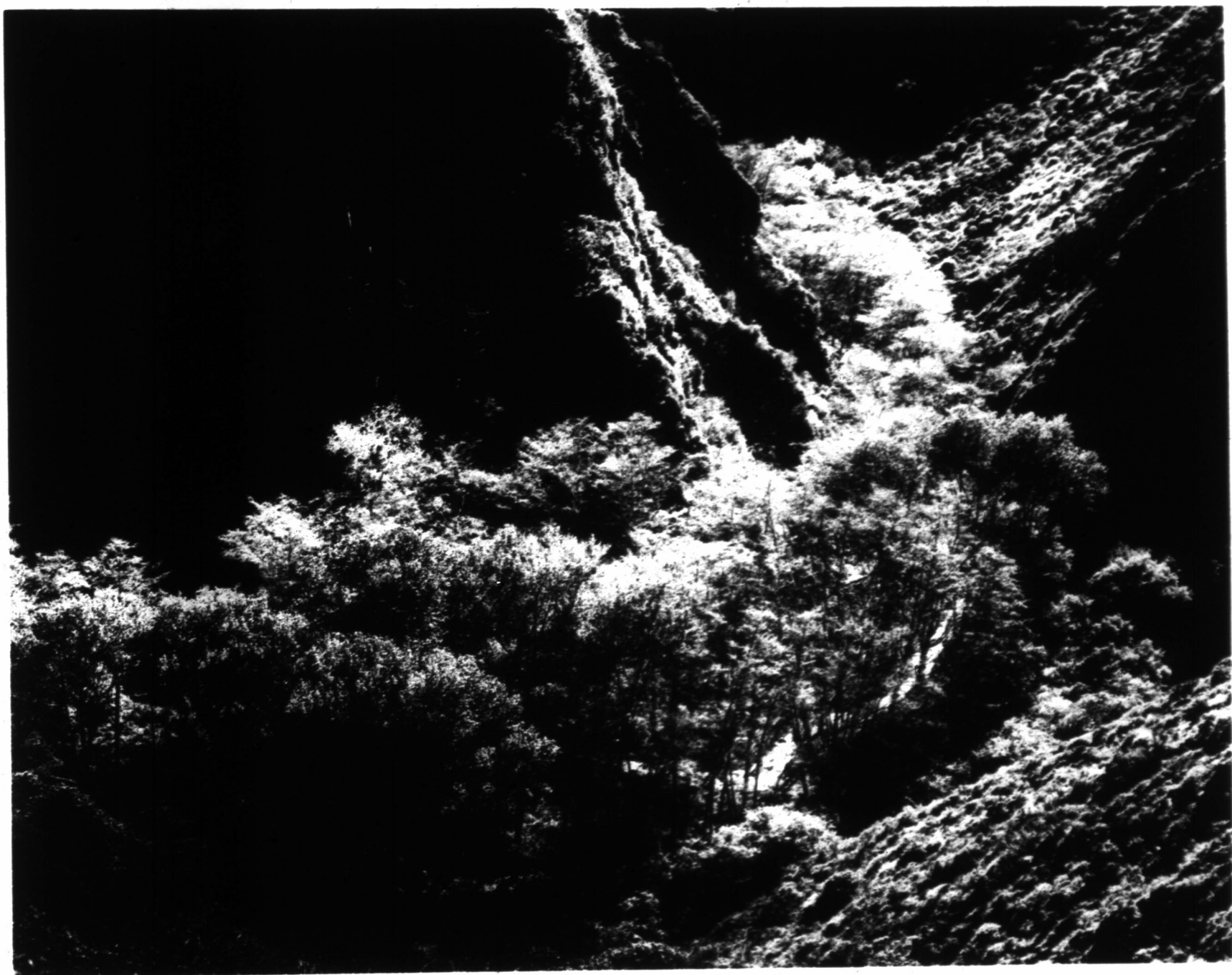
I have followed Little Sur to the foot of Pico Blanco,  
 under cottonwoods and alders, under the green tents  
 of the redwoods where smoky sunlight lies tangled  
 in bramble and fern, listening to white laughter  
 in stony places, to the green soliloquies of pools.

Between the intermittent green and silver

leaves of willows, leaves of alders  
 I have heard her singing in a shroud  
 when so many grey ghosts come up from the sea  
 anonymity thickens, identity is lost;  
 no tree or flower in the sea's white shade  
 is surely named for love.







## LITTLE SUR RIVER

*by Eric Barker   Photos by Wynn Bullock*





# LITTLE SUR RIVER

When Pico Blanco wears sunset like a lion skin  
on his granite shoulders

I have followed her down to the sea  
where gulls and cormorants burn like phoenixes,  
the great ocean is possessed by light and sound.

Now for two years the river has been my pilgrim neighbor;  
many ties are broken, many loved voices lost.  
Human affections grow deeper than any bond  
in nature, she cannot fill their absence.  
Yet here, beyond the malaise of the time,  
is a voice unfailing for the heart's acceptance,  
counsel better than the words of sages, than philosophies  
that fail in the face of the ruinous fact.

Nothing of field or wood but takes

a form that's blessed:

a glistening bead

told over and over

from blade and thorn.

Nothing but what baptismal drops

show pure in crystal,

newly born.

What sings clearer,

bird or river?

Nothing is more joyous here

than Little Sur

and one bare tree

brown thrasher brims as if to see

whether bird or tumbled water

curving like a young girl's shoulder

over white and rounded stones,

is the fuller in their praise

of this miracle that's breaking

rainless in the rainy days.





*What a Christmas this year!*

I wish Mom or Dad would get me  
a NEW one.....or else have it  
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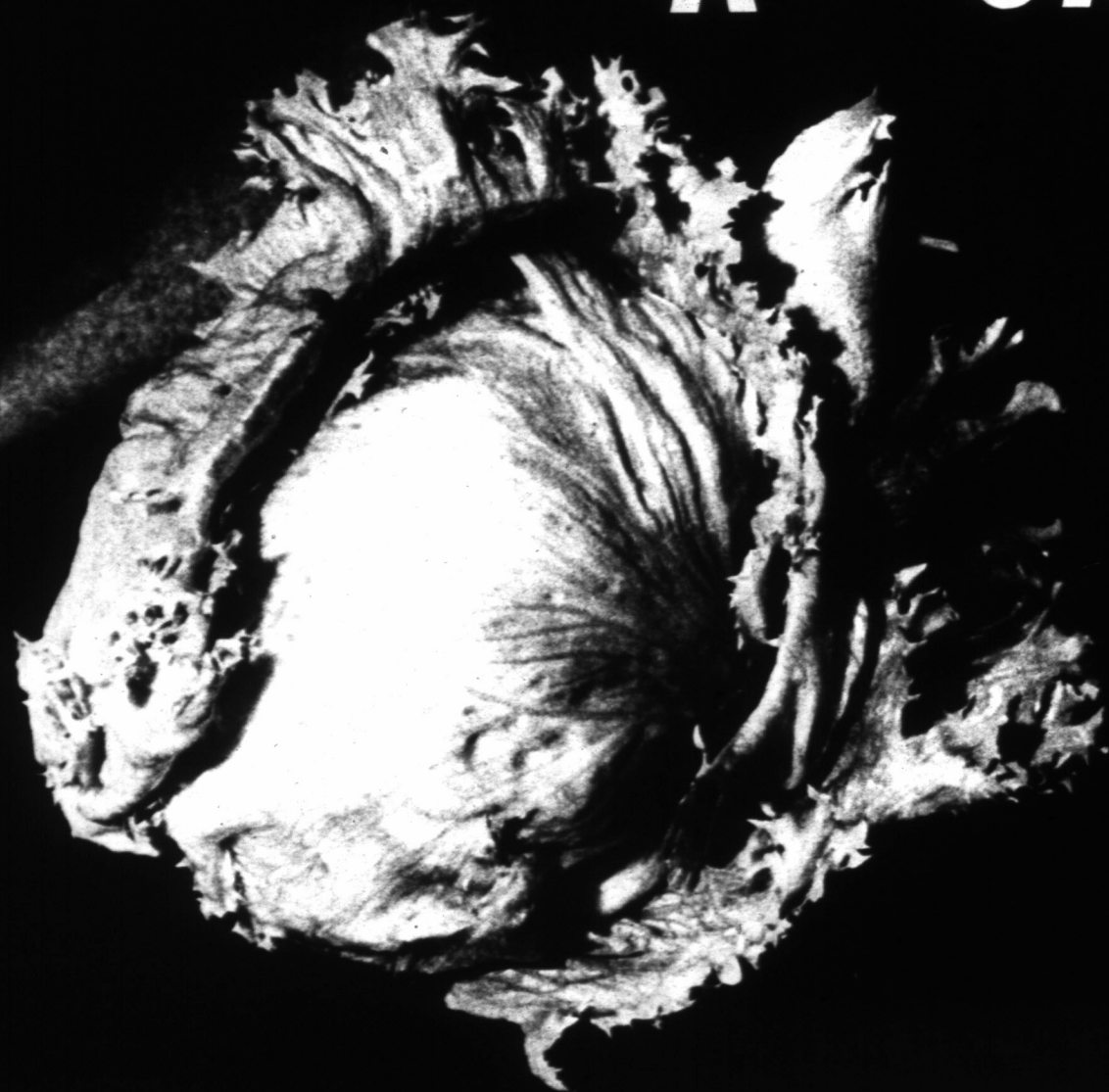
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## The Story Behind the Salinas Lettuce Kings

## A GAMBLER'S



You're sitting across the desk from a man who has made \$20,000 a day, lost \$20,000, sometimes more, sometimes less, day after day after day, and did either without blinking an eye.

He is a Salinas lettuce man, a produce tycoon, a guy who rolls refrigerator cars full of potential salad across the country the way a Reno craps shooter rolls his dice across green cloth.

Unlike the craps shooter, the lettuce man has some control over his passes. But only up to a certain point. Beyond that point he is at the mercy of factors beyond his control: supply and demand, the weather, incipient decay. If his numbers come up right, he makes a pile. If they don't, he craps out.

Let's call him Peter Smith. There is no lettuce lion in Salinas named Peter Smith, but the handle will do for a composite, representative type whom we'll make the hero of this true story. The big Salinas produce men have names like Ken Nutting, Bruce Church, E. E. Harden, But Antle and E. M. Selfert. They all have shared the experiences of our hypothetical Pete Smith.

Pete's office is roomy, well-furnished, but unpretentious. It's cold and hard and matter of fact, with just a few sentimental touches here and there, like honorary plaques and framed photographs and old brand labels. Just like his business is. Pete's desk is littered with market reports. There is a telephone, a most important tool in his business: his PT&T bill often runs over \$20,000 a year. His office staff is small. The over-all effect is clean, efficient, but small-time. You wouldn't think that profits and losses are reckoned here in hundreds of thousands of dollars, sometimes even millions. Pete's come up from the bottom and he hasn't had time to put on airs. Sure, he's got a nice home and drives a Cad. But that's as far as it goes. Most of his money is working. It's in chips.

And his bets are down.

At the height of the season, when the game is in full swing, when the play is committed and there's no backing down, Pete lives through rushed, nerve-wracking days, weeks on end. Everything moves with rocket speed. Last spring, one of the worst on

record, when fate scratched somewhere between six and eight million dollars in Salinas lettuce bets, Pete lost "over \$100,000 before I could even start to put the brakes on."

On such a hurried day in harvest season (there are three a year in the Salinas-Watsonville lettuce bowl: spring, summer and fall), Pete gets up at 3:30 a.m. By the time the sun paints the valley with misty, yellow, gentle streaks, he is out in the fields. He's making sure that his foremen are cropping the right acreages. "I can't," he says, "afford to take losses because of other people's mistakes." He has a second breakfast at 6:30. Then he goes to his office. He spends all morning there, usually hanging on the telephone, talking to produce brokers and receivers all over the country, keeping track of railroad cars and trucks full of lettuce that he has sent, wheels spinning, all over the nation in the search of a market that'll give him a profit, help him to break even, or at least get him back part of his investment.

In the afternoon, he's in the

field again, keeping in touch with his office by radio telephone. After dinner, it's back to his headquarters. Some of his most important telephone calls are made between 9 p.m. and midnight. Those are the hours, what with the world a wheeling ball of fate, when the produce men in the East and Midwest get down to business. New York's Washington Street wakes up at midnight. That's 9 p.m. here. Washington Street quickly clogs with trucks and cars, so tightly wedged sometimes you can't cross from sidewalk to sidewalk, and the brokers, receivers and wholesalers start to do business with the goods that will feed the metropolis that day.

Supply and demand. Bid and ask. Prices are set. Pete's on the phone, trying to peddle his lettuce which peddle he must, for New York is about the end of the line and lettuce is perishable.

As the hours pass, and the sun moves ever westward over the American scene, Pittsburgh, Detroit and Chicago wake up and get down to business. Pete hangs on the phone as long as necessity dictates. Then he finally goes home to catch a few hours sleep.

The next day is the same. You'd think he'd have ulcers. You're right. He's had them. But he's got over them. "I've had to learn to turn my back on the business," he says.

Pete's business starts long before his salad reaches the market places of this country. He is a grower-shipper. There are also growers, who only grow; and shippers, who harvest and ship. But most of the big men and big outfits, like Pete Smith, are grower-shippers, who do both. There are about 75 grower-shippers in the Salinas-Watsonville area, the majority of them handling lettuce among other produce, and some of them are mighty big outfits. The biggest, most stable and most important include the Bud Antle Co., Farley Fruit Co., Garin Co., Growers Produce Dispatch, Harden Farms, Holme & Selfert, K. R. Nutting Co., Merrill Packing Co. and Pete H. Stollch Co.

And, of course, our Pete Smith. His business starts at planting time, and thus, it never stops. This month, with the last heads of the fall lettuce harvest vinegared, oiled, mayonnaised and thousand-islanded but a few weeks ago, the

# CHOICE

by G.S. Bush

first young heads of the spring harvest are already bulbously sprouting in the rain-soaked fields. This time of year is slow-growing time, and some acres are already planted for early spring cropping, but it may be that the weather will retard these early fields so much that they'll mature at the same time as those planted later, in the next few weeks. Which can happen and isn't good: a bunched-up harvest means over-supply and a buyer's market.

Pete owns some acreage, but most of his land he leases. These leases are for several years. But he doesn't plant lettuce on all his fields every season. Land south of Gonzales is good only for the spring; so is land around Alisal: it's too hot in the summer and fall there, so he plants beets maybe, instead. Some of Pete's land is premium land where soil and weather conditions are most favorable. But not all of it, by a long shot. He leases the best land he can. Premium land is hard to get. The law of demand and supply starts right there.

At any rate, Pete's got a fair share of the 71,751 crops acres that were devoted to lettuce in 1955 in the Salinas-Watsonville area, some good, some excellent, some mediocre, some bad. Spring is always the heaviest lettuce time here (this year 30,347 in the spring as compared to 21,828 in the summer and 19,576 in the fall) so there's a lot of planting going on by stages.

Land rentals run up to \$125 an acre a year. After the land's leased, Pete starts putting down some more chips for land preparation, plowing, harrowing, fertilization, seed, irrigation, cultivation, hoeing, thinning and insecticides.

By the time his lettuce is ready for harvest, he has invested between \$230 and \$275 in each acre. If he were only a grower, he would quit now, cash in or cash out, and leave all further gambling to the shippers. Being a grower-shipper, however, he puts down some more chips, and starts harvesting as his fields mature.

His additional investment is now about \$1.00 for each carton of lettuce, which includes harvesting, packing, hauling, loading and

cooling. A carton may contain anywhere from 18 to 30 heads of lettuce, depending on their size. The average is 24. That is known as the "popular" size. When an acre produces 350 to 400 cartons it's considered a good yield. But he may find himself with less or with more, depending on the weather and on blight.

Assuming now that Pete's growing investment came to \$275 an acre, and that--for the sake of mathematical simplicity--his yield was 275 cartons per acre. He now has a \$2 investment in each carton, \$1 for growing and \$1 for harvesting.

(Let's digress here for a moment and consider the impact of the Salinas-Watsonville area on the nation's salad eaters. With 71,751 acres in lettuce, the region produced more than 515 million heads in 1955. Not all of this was harvested, however, as we shall see later. (The area's lettuce investment, incidentally, thus totaled around \$40 million.)

The lettuce is packed, cooled, ready for sale and shipment.

What happens now?

Take a day when Pete harvested 15 railroad cars capacity. He had to harvest it that day. Lettuce can't wait. A railroad car holds around 640 cartons. So, that day, Pete's crews have packed 9,600 cartons, harvesting some 30 acres.

Pete's bet that day is for \$19,200.

A receiver--meaning a broker, acting for Eastern interests--takes a look at the lettuce. Here the possibilities, as at every step in the lettuce game, become manifold. The receiver may buy all the cars. He may buy some of them. He may buy none of them. He may offer more than a \$2 break-even price, or offer less. It all depends on supply and demand.

But this day now is an average day in the lettuce business, and that means a buyer's market, and the receiver takes only a few of the cars, say five. That leaves 10 on Pete's hands. They've got to be moved. And in a hurry. Some lettuce may last up to three weeks, but most will start deteriorating after ten days.

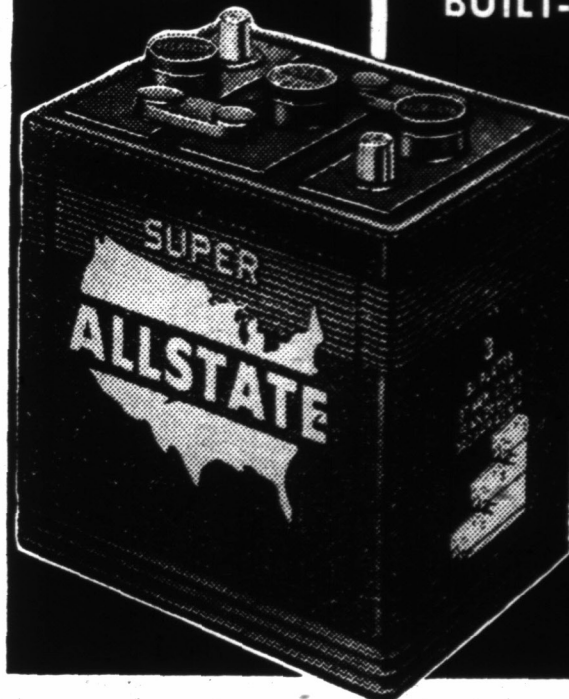
So now Pete increases his bets.

He's gambling that market con-

(Please turn page)



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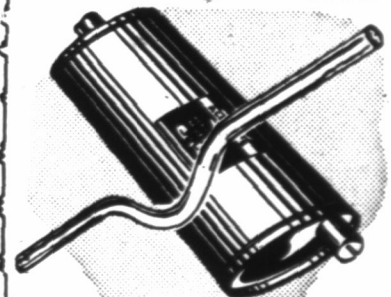
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# GAMBLER'S CHOICE

(Cont'd from Page 13)

ditions will change within six days.

He calls Southern Pacific. "I've got ten cars for Chicago," he says. And his ten cars are hooked on a long, 100-car produce train, and the train moves east, making regular stops for re-icing and salting. Pete's cars are scheduled to reach Chicago on the morning of the sixth day.

The freight and refrigeration charge runs about \$1 per carton to Chicago (about \$1.25 to New York plus 15 cents for "cartage", much of which goes to Joe Popa's Teamsters Local 202), and Pete now has a \$3 bet on each Chicago carton.

If the market improves, he may get his investment out and even make money. But it can also happen, and often does, that there is no market in Chicago at all, and by telephone he directs his

cars to be moved to New York. The investment is now \$3.40 a carton, and Pete's got his fingers crossed real tight. Chances are slim now that he'll get his money back, but maybe he'll at least make the freight charges, he hopes.

Well, by the 9th morning, his cars get to New York. A broker is willing to take the lettuce. The market for the grade Pete has to offer is \$2. Pete's lucky, this time. His freight's paid for, and he gets back 60 cents a carton on his growing and harvesting investments. He's lost only \$15, 360 that day.

It could have been worse. He could have sold only part of the lettuce, dumping or abandoning the rest to the railroad; or he might have had to sell for less than the freight charges, and have to put up additional money to make

up the difference.

Pete recalls a bitter day—one of many—when he had to abandon all his car. He had 20 cars that day, and no buyer for them in Salinas.

"I shipped them to Seattle," he says, "hearing that the market there might improve. Others heard the same. The day my lettuce arrived in Seattle, 150 other cars and 50 trucks arrived

as well.

"So I diverted my cars to Butte, Montana. All the other shippers did the same. Butte was glutted. No sale. I ordered the cars moved to Minneapolis. Again, so did everybody else. When my 20 cars arrived at the Minneapolis terminal on the 11th day, the jig was up. The lettuce had to be dumped, a total loss all the way."

Naturally, it isn't always like that. Or else Pete wouldn't be in business any more.

This summer of 1955, when Salinas lettuce "was like gold balls"—hot weather having de-

stroyed Eastern crops—the situation was reversed. Instead of Pete hanging on the phone, trying to find customers, he was phoned to and stampeded in person by receivers and brokers. Every head was sold before it left Salinas, and sold at high prices, sometimes close to \$4 a carton.

The summer crop was terrific in quality and quantity, which almost always go together because conditions favorable to one are favorable to the other, and some of Pete's acres yielded around 500 cartons. This brought his investment to around \$1.50 a carton,



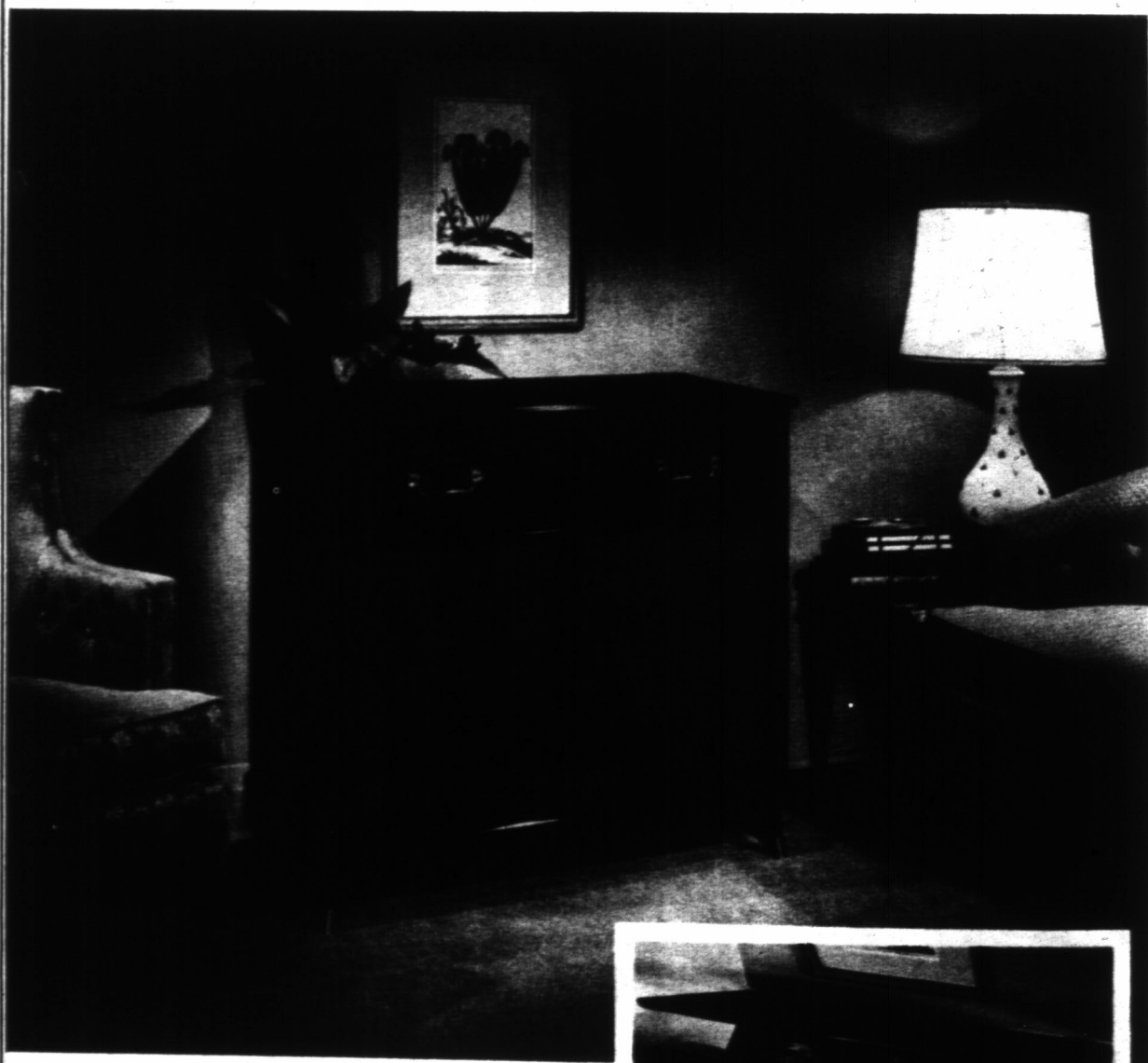
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It left a unit profit margin of close to \$2.50.

Thus, on 15 cars, Pete made \$24,000 that day. And it was just one fine bank-account-swelling day among many, many in a row that bountiful, beautiful summer of 1955.

Yes, this summer was a honey. It more than made up for the disastrous spring that preceded it, a spring when the Salinas lettuce men would have been better off if they had disced up all their acres, confining their losses to the growing investment.

For some of the smaller men, the summer didn't pay off: a number of marginal operators didn't have enough money left to gamble on the summer harvest after their spring losses.

But, for Pete and the other big ones, the summer, in which 14,448 carloads and countless truckloads of lettuce were shipped out of the Salinas-Watsonville area, was a Godsend. Yet Pete, and the others, would have been better off if the year had stopped right there. Because fall was a loser again, if not as heavy a loser as spring, and over-all 1955 turned out to be a deficit year on lettuce.

The two prior years, 1953 and 1954, had been profitable lettuce years, but not immensely so. 1952 was a loser and 1951 a winner, and 1950 was truly bad. The worst year since the war was 1948. But there were real good years, too.

Altogether, you may wonder how men survive in the lettuce business when bad and mediocre years seem to outnumber the lush ones. One reason is that when times are good they are very good, and another that the men in the business love the business heart and soul, because the early years, when they went into it with very little money, were mostly good years, and in those years the business made them what they are today: big men.

There is another reason, too. That reason makes Pete and the other lettuce lions look less like gamblers than they appear on the surface. It is that the produce business includes many other crops besides lettuce, and growing and shipping this other produce--like carrots and beets and celery and beans--the produce potentates hedge against their lettuce losses. Thus, a bad lettuce year does not necessarily indicate a loss year: other crops usually make up for the lettuce deficit. Peculiarly enough, carrots constitute an important hedging factor these days. It seems that carrots are always good when lettuce is bad. And vice versa.

And so, while lettuce is certainly the dominant crop in the Salinas-Watsonville region, it is not the decisive one alone. Apart from how it affects the lettuce

men, it doesn't actually have much influence on the economic life of the area. There are about 3500, sometimes more, native and native migratory workers employed in the business, plus several thousand imported Mexicans, and these men and women, in packing plants, carton factories, cooling plants and some in the fields and on trucks, are called on jobs and get their pay regardless of how the harvest turns out in the end. This year, though a

lettuce loser, is the best year in Salinas' economic history and unemployment is at the lowest point ever.

Although they do not ordinarily affect the economic life of the region as a whole, tough times in lettuce, when they hit, tumble many a marginal and incautious grower, and they often hurt the bigger ones. And it is an irony of the lettuce business that often, as Pete says, "you lose most when you produce best, because the best

crop means the highest yield and that means over-production.

Lettuce men, however much they may denounce one another when competition grows hot, stick together in the face of adversity. Growers, on the verge of bankruptcy, are often helped by their fellow grower-shippers. And no strings attached. There is one veteran lettuce man in Salinas who today even finances young and small companies so they may get a start. There is no interest

squatting on the loans, and if the young folks don't make it, the old man takes the loss as part of the game. This sugar daddy is Bruce Church.

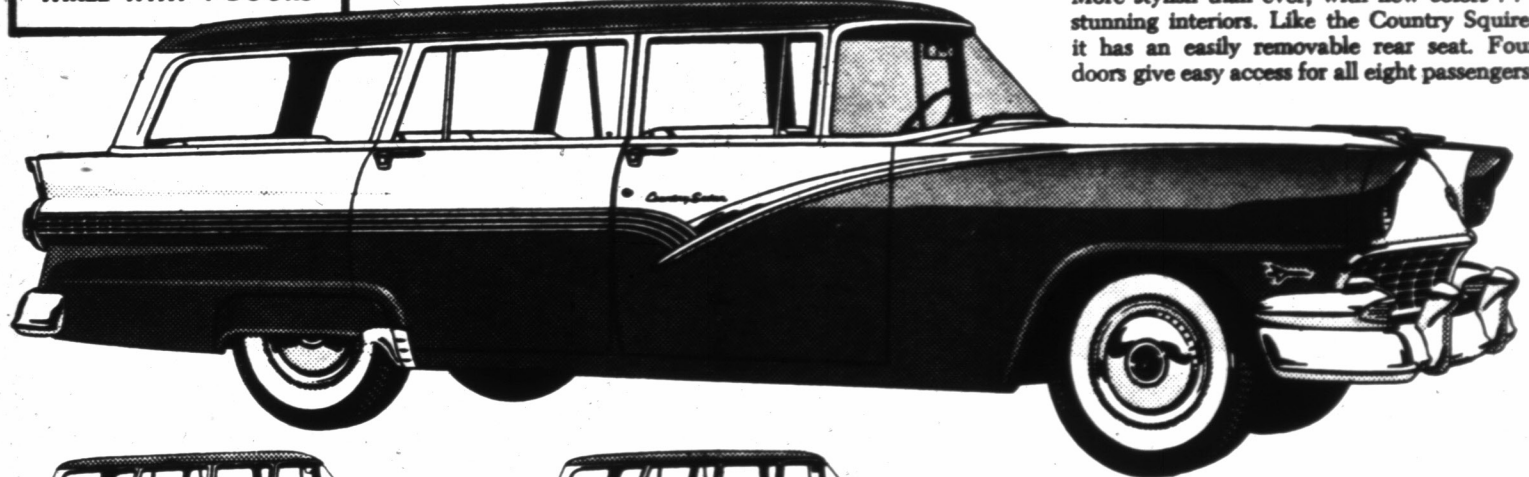
Personal contact, personal likes and dislikes, faith in other men until they are proven dishonest, play a great part in the lettuce business. When the market is good, there is no selling to the highest bidder: once the prices are established for the various

(Cont'd on Page 45)

# For '56 choose FORD... America's Favorite Station Wagon!

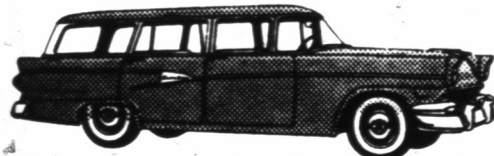
With Thunderbird Y-8 power . . . Thunderbird styling . . . and exclusive new Lifeguard Design

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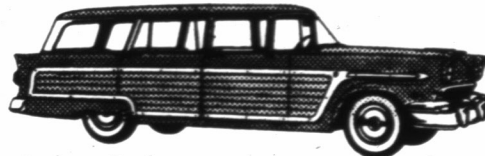
Eight-passenger Country Sedan

More stylish than ever, with new colors . . . stunning interiors. Like the Country Squire, it has an easily removable rear seat. Four doors give easy access for all eight passengers.



Six-passenger Country Sedan

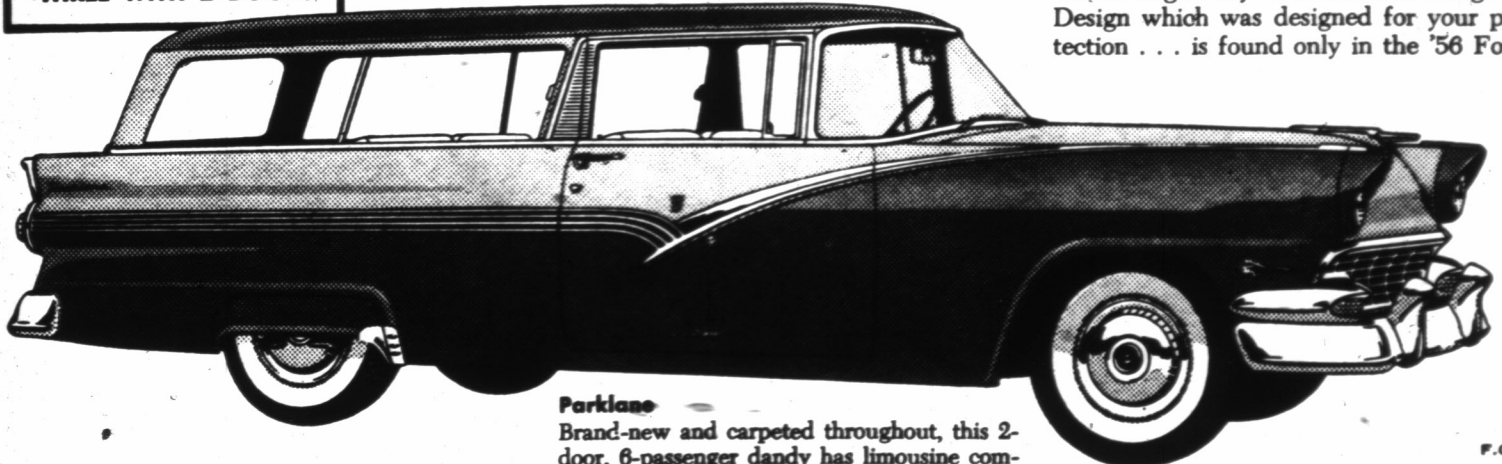
Designed for those who want 4-door convenience with seats for six. Like other models, it has Ford's fold-into-the-floor Stowaway seat.



Country Squire

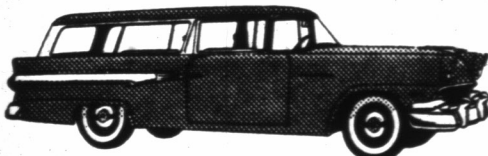
A queen among station wagons. Mahogany-finished steel panels give woodlike beauty to this luxurious, 8-passenger dreamboat.

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Parklane

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This favorite has two wide doors, easily seats 6 people. As in other models, lift gate and tail gate can be operated easily with one hand.



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This feature is a continuing series displaying the current work of local artists and craftsmen.

The Spectator-Journal, in sponsoring this feature, has as its aim furthering the work of the local artist, and alerting the County to one of its biggest assets.

The selection is made by a Spectator-Journal panel consisting of Donald Teague, Saturday Evening Post Illustrator, and internationally famed painter; Feg Murray, cartoonist; and Spectator-Journal Editor-Publisher, Thorne Hall.

Photos by Ralph Hamilton.

## SPECTATOR GALLERY

PORTRAIT of Karen Kahn is by Richard Lofton.

CUSTOM HOUSE, Monterey, by Paul Mays, may be viewed at the Carmel Art Association Gallery.





PORTRAIT OF CARTOONIST  
 BILL O'MALLEY is by Linford  
 Donovan. It is at the Carmel  
 Art Association Gallery.

NUDE STUDY is by Fred  
 Klepich, Carmel Craft Stu-  
 dio gallery.

"SODBUSTER" by C. A.  
 Swanson, is at the Pebble  
 Beach Art Gallery.



- OF THE MONTH







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# COMEBACK

by Jens Morgan

and they don't come up again until they're almost out of view some four or five minutes later.

But in the old days, the sea otters stuck around, manifesting the same kind of detached interest as penguins do in the Antarctic. Boatmen--Indians, Russians, Spaniards and Yankees--went out among them and clubbed them with their oars. It was a profitable sport.

So profitable that the Spanish fought or cheated the Indians for their furs. So profitable that the Russians settled Alaska and tried to colonize northern California to get near them. So profitable that the Americans battled the Russians over them, almost precipitating a formal war.

History records that the Indians once traded \$8,000 worth of sea otter furs for a rusty iron chisel, and that the Russians, under similar economic impetus, killed 50,000 sea otters in a single five-year period off Sonoma and Mendocino Counties.

By 1868 there weren't any around. Anywhere. Within a few years they were officially regarded as extinct.

Then suddenly, shortly after the

turn of the century, a few sea otters turned up in Monterey Bay. The government quickly placed them under protective laws. Today, some 500 are believed to be alive, the majority concentrated on the Big Sur coast. They increase by about five to 10 heads a year, it is estimated.

But the coast is long, and 500 is a small number on nature's vast scale. Few people have observed them, and even the Encyclopedia Americana refers to articles writ-

Cont'd on next page.

## Best Bets for Dining, Wining and Dancing . . .

**CASA MUNRAS:** Dancing nightly, complimentary hot hors d'oeuvres with your cocktails in the Merienda Lounge. Complete dinners by candlelight from \$1.75. Hotel and cottage accommodations in the middle of old Monterey.

**CADEMARTORI'S:** Internationally famous Italian Restaurant, on Salinas-Monterey Highway. Dinner 5:00 'til 10:30. Superb Italian and American cuisine. Fine cellar; drinks and cappuccino at the bar. Closed Mondays and Tuesdays.

**LA PLAYA HOTEL:** Home of the famous Lanai Room, serving South Sea Island cocktails, mixed according to their original recipes. Regular beverage service is also always available. The main dining room, serving breakfast, lunch and dinner, overlooks beautiful Carmel Bay. Special catering to groups. Phone 7-6476.

**BAMBOO GARDENS:** Where you will enjoy exotic Chinese dishes, at tables grouped around an enclosed pool and garden. Fremont Extension just past the Salinas Highway junction.

**CERRITO'S:** Fine food and drink. Barbecued fish a specialty. Business men's lunches. Private rooms for parties. On Fremont near the Navy School. Phone 2-4559. Also **CERRITO'S** on the Wharf: Fresh Monterey seafood cooked in the New Orleans manner. A delightful experience. Phone 5-6218.

**LOVER'S POINT INN:** A drive-in and restaurant at the foot of 17th at Ocean View, Pacific Grove, where you eat those delicious Filet Mignon steaks. We also specialize in sea food. Dining room open from 8 A. M. 'til Midnight, daily. Drive-in open from Noon 'til 8 P. M. daily.

**REDWOOD GARDENS:** The only place in the Monterey Bay area presenting top vaudeville acts and floor shows. Dinner dancing by candlelight to the music of Mills Hoffman at the Hammond organ, and the orchestra, in a charming old redwood bark atmosphere of a garden. Dinner 6 P. M. to 2 A. M. Closed Mondays. One mile from Salinas on road to Monterey.

**DEL MONTE LODGE:** Pebble Beach. Terrace dining room overlooking Carmel Bay and Pebble Beach Golf Course open daily. Tap room depicts local golf history. Dinner dancing every Saturday. Telephone 7-3811 for reservations.

**BARRETO'S:** Famous Mexican restaurant. Cocktail lounge. Pre-war prices. Closed on Mondays. Abrego and Fremont, Mtry.

**THE HEARTHSTONE:** On Ocean Ave., Carmel. "Where the fireplace glows on the street" and superb French dinners are done as they should be, at reasonable prices. Open charcoal grill, intimate atmosphere, cheese and wine of the best. Bar opens at 5 P. M. Mark Thomas is your host.

**PINE INN GARDEN RESTAURANT:** On Ocean Avenue. Luncheon indoors during winter season. Dinners nightly with popular special buffets Wednesday and Thursday evenings. The cocktail lounge is one of Carmel's favorite gathering places.

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# OTTER COMES BACK

Cont'd from preceding page.

ten about them many decades ago.

A Spectator-Journal writer roped himself down the cliffs near the Hot Springs Lodge on the Murphy property, 12 miles south of Big Sur Park, to a small perch 30 feet above a cove that is one of the sea otters' favorite rendezvous.

Here are his observations and findings.

Sea otters are about four to six feet long. Their young, born in the spring, stay with their mothers a long time, sometimes right through the fall and into the winter when the cubs are quite big already.

The mothers sometimes hold paws with the cubs and pull them along. Other times the cubs ride on the mother's chest.

The young ones are apparently taught to swim like this: their mothers toss them up on floating kelp beds, and when they fall through the kelp, their mothers pick them up again after a while and toss them back on again.

The sea otters feed in the morning and at night. They swim around on their backs most of the time, and when they feel like going down for abalone they turn over, stay upright for a second, and then dive down, head first. They stay under about three minutes.

When the otters arrive at feeding

time in the cove, they come in typical otter fashion, belly up, crossed paws on chest: a picture of absolute comfort. Occasionally they grasp a piece of rock in one of their paws.

Sharp cracks echo through the cove as the sea otters smash the abalone shells open with their rocks. They also do this floating on their backs.

Sometimes an otter will get playful, sneak up on a pal and dunk him while he's working at his lunch. When the otters are tired, they swim out to the kelp beds. Apparently they sleep there.

Until recently no distinguishable photographs have been taken of sea otters at close range. And then came Walt Disney, who is now more famous for his nature films than for his Mickey Mouse. Disney recruited three top-notch ocean-photographers, the same ones who did most of the underwater photography for "The Sea Around Us".

He sent them to Big Sur. They first came two years ago and they have paid repeated visits ever since, patiently accumulating footage that will presumably be released one of these years. The Disney photographers also concentrated on the coves around the Murphy property.

The End.



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# World Behind Walls



CARMELITE MONASTERY south of Carmel.

A couple of miles south of Carmel at the apex of a knoll preceding swiftly rising mountains stands a massive white structure with

high white walls.

Persons driving along Highway 1 often hear the toll of bells intermingling with the crashing surf nearby and wonder.

Behind its walls 17 women live a life far departed from the super-efficient existence of the mid-twentieth century. They are Sisters of the "Discalced Carmelites".

The Carmelite Nuns live a life of complete seclusion. High walls guard the privacy of their cloister. Locked doors forbid entry or exit. Communication with the outside world is made only at the "turntable", a barrel-like device with a hollowed-out part through which notes, groceries or other supplies are passed. Only the Reverend Mother herself or a nun who is specially appointed to the task may operate the turntable.

Visitors are allowed to talk with the nuns, if there is a special reason. But again, the nun is never really seen. Visitors sit  
(Contd. next page)

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in the "speak room", the nun is in another room, and the two are separated by forbidding iron grating with spokes three inches long. Behind the grating are black curtains and shutters. Depending on the visitor's relationship, the nun directs whether or not the curtains and the shutters are drawn. And, the nun never removes the heavy black veil, except for her immediate family, the only people besides the fellow-sisters who ever see her face.

In an emergency, a doctor or a dentist may enter the cloister.

## World Behind Walls

(Contd. from preceding page)

The same is true for any specialist (a plumber, an electrician, or, as recently, a tree-topper) who must do work that the Sisters can't do for themselves. Never a woman--for the Sisters can do anything any other woman can do.

When any stranger does enter, the Sisters retire to their cells, and the Reverend Mother or whoever has business with the stranger, remains heavily veiled.

We were granted an interview with the Mistress of Novices, Mother Marie Aimee, this week. Sitting in the gloomy "speak room", staring at the black iron grille with the black curtains and shutters behind it, we wondered what kind of woman would enter

this life as a hermit. What kind of life does she lead?

The voice on the other side was not nearly so stern as we expected. The personality and warmth of the woman behind the grating came through the barrier, and we found ourselves relaxed and even laughing at a shared joke.

If a woman (Catholic and between 17 and 30) feels that she has the vocation to live with God and spend her life in penance, contemplation and prayer, and has her priest's consent, she may be accepted by the Order.

One of the questions asked on her application, Mother Marie Aimee told us, is: "Are you sub-

(Contd. on page 43)

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# ATH TRAP DEATH TRAP DEATH TRAP

A story of the probable improbable -- by one of America's best science-fiction writers -- **WARD MOORE**

The chiseled stone slab, aided by the reflection of the flanking lamps, gave out the information: "14th Precinct Police". The broadshouldered young man, panting as though he had been running a long way, studied the shadowed letters, and then looked behind him apprehensively. But the street was quiet and empty, dark except for the station's two guiding beacons, and the corner lights, half a block away. From the boulevard the infrequent swish of tires or the noisy motor of an old car could be heard through the stillness, but here the full silence of the last hours before dawn was undisturbed.

The young man's panting gave way to more regular breathing; he seemed to be at once regaining his composure and nerving himself for some ordeal. As though seeking something to bolster his confidence, his fingers reached into the pocket of his jacket and drew out a flat, round tin of snuff. He uncovered the lid, and taking a large pinch of the tobacco between thumb and two fingers, pushed it back in between his cheek and tongue. The chew apparently strengthening his resolution, he strode up the shallow steps and pushed through the heavy glass

door.

The inside of the station was almost as dark and hushed as the street had been. A green-shaded droplight, lowered out of the empty gloom above, threw a foggy yellow glow on the figure perched up behind the high oak desk. The light glinted on the nicked badge and threw narrow shadows along the length of the stiff, exact creases on the policeman's blue woolen shirt. It softened the lines of the heavy, bored face with its long, sharp nose and thin, tightly pursed lips, and gave a jaunty, unexpected color to the open box of soda crackers beside the narrow hands. The visitor stood before the desk, looking up uncertainly.

"Yeah?"

The officer was incongruously bucktoothed. Like an old-fashioned locomotive cowcatcher, his teeth protruded ludicrously, giving the appearance of a deformity emphasized by their incompatibility with his other features. They changed his whole aspect when he opened his mouth, transforming his otherwise stern countenance into a cartoon of a homely and good natured, if not too bright yokel.

"Yeah?"

The policeman's silly look seemed somehow to relieve the young man's feverish anxiety. "Listen," he said, "I--you got to help me."

The officer's voice was crisp and hard, matching his lips and jowls and small, cold eyes rather than the outsticking teeth. "Yeah? You want to report a disturbance? Robbery? Assault?"

"Not exactly. Nothing like that. Not yet. But it will be, and worse. Much worse. Listen, you got to believe me."

"I'm listening. Worse, huh? Somebody planning murder?"

"Yes, oh yes. But not just murder alone. Worse than that. And not--like that."

"Not like what? Come to the point."

"Look, I'm trying to. Honest, I am." The young man rubbed his sweaty forehead and shifted the cud in his mouth nervously. "I--"

"Well?"

"It's a conspiracy. They're going to kill all of us. You, me--everybody human. Then they'll have the world to themselves. And they breed fourteen times as fast. Think what that means. Already there must be--I don't know how many of them, but it won't be long till there are more than there are of us. Oh, listen, Sergeant, you got to do something right away. I'm going nuts just thinking about it, and nobody seems to know except me."

Deliberately the sergeant selected a cracker from the open box and bit off a corner. "Say--

you better go home and sleep it off."

"Sleep it off? Oh... You think I'm drunk." He laughed, a forced, artificial laugh. "Drunk? I'd give anything if I was. Why, I can't even get drunk. I tried it. Must have swallowed a quart and never even got an edge. That was a couple of days ago when I was trying to kid myself maybe the whole thing was a nightmare or something. 'What you need, Joe,' I says to myself, 'is to hang one on. Then you'll see pink elephants instead of rat people--'."

"Rat-people!" The sergeant paused and took the soda cracker down from his mouth. "Rat-people! Listen, fella, is this a rib or something? Because, if it is, this is no place to pull it. We got four empty cells here and I'd just as soon throw you in one as not. I don't know why some of you drunks always make a line for the station as soon as you've hoisted a few."

"Sergeant, I swear I'm not drunk. I haven't touched a drop for two days. I'm trying to tell you. I hit it good and heavy; tried to knock myself out, but all that happened was I saw those horrible blue teeth anywhere. Everywhere. You got to believe me--it was terrible!"

"Blue teeth, huh? Now I've heard everything."

"Listen, give me an alcohol test. Make me walk a straight line blindfold. Anything. I can prove I'm sober. This is no rib, this is the most awful thing ever happened. Worse than the atom bomb. This is a conspiracy against humanity. Look, maybe I started off wrong, maybe I made everything too confused. So naturally you figured I was drunk. I don't blame you." He looked up at the sergeant with eager pleading. "It was only natural you thought I was drunk. But I'm not, see? Listen, I'll tell you from the beginning, then you'll get it straight and do something about it before it's too late, won't you?"

"My name's Joe Markis. I'm a logger, see. Been working up north; thought I'd come down here and bum around a few months. Well, you know how it is for a fellow just in from the woods with a paycheck in his pocket. I naturally latched onto a girl. Saw her on the street and followed her home. She wasn't exactly cordial, but I learned a long time ago not to be turned down easy. I sort of persisted--you know, waiting for her after work, coming to her place very night about seven-thirty. After a while she softened up a little, let me introduce myself and take her to a show. Just

Cont'd on next page.

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# DEATH TRAP

(Contd. from preceding page)

like they all do, sooner or later, I thought then. Brother, I was never wronger.

"Maybe she wasn't exactly Miss America, but I go for that type. Quiet, you know, and Oh God--mousey. Mousey! What a laugh! What a horrible, horrible laugh!"

"I don't hear anything funny," remarked the sergeant, biting a fresh cracker.

No, neither did I, then. But wait'll you hear the rest; then you'll understand. Lola--that was her name, Lola--had funny teeth. That helped the mousey look; four long front teeth, the two upper ones bent down inward. Just the opposite from yours."

The sergeant glowered, and Joe Markis said hastily, "No offense, officer; no offense, I assure you."

The sergeant made a noise in his throat and closed his thin lips more tightly than ever. Somewhere in back a radio gave off the sandpapery whisper of a police call.

"She had a heck of a lot of brothers and sisters," Joe Markis went on, "the biggest damn family I ever did hear of. They was always running in and out; every time I'd start making a pass at Lola, there was one of them with their hand over their mouth, mumbling apology, but crabbing my act just the same. I figured they were taking extra good care their baby sister didn't get taken advantage of by a wolf. Which didn't make me too mad, because if they weren't putting on an act it meant they'd always watched her close, and she'd kept me off

so long I was almost ready to think of a license and a justice of the peace.

"Then, all of a sudden, something hit me. I must've been awful dumb not to think of it before. Lola's brothers and sisters were all too close of an age together."

"Twins or triplets, maybe," suggested the sergeant.

"I thought of that too, first thing. But even if they were quintz, there were too many of them near about the same age."

"Some looked younger than they were, or older," offered the sergeant.

"No. I thought for a while maybe they weren't brothers and sisters at all--that I'd run into some kind of a con game. But they were, all right; only not regular sets of quintz. They came out of a litter. Five litters a year."

"Listen, I've heard just about enough of this. Why don't you go and see a doc? A psychiatrist? He'll straighten you out."

"Look, I'm not nuts, I tell you, any more than I'm tight. I wish I was. I'd be willing to spend from now on in the booby house if it would only mean there was no rat-people or blue teeth or conspiracies to destroy humanity. I would, I tell you."

"Listen. Let me give you the rest of it; then you got to believe me and help. I said to Lola, 'Look, baby, give it to me straight, give me the lowdown. What's about these brothers and sisters? Look in the back of the book and come out with it.'

"She handed me a line, of course. If I didn't like her family I could just quit showing up. When that didn't go down she turned hot and loving for the first time. Asked me to trust her and snuggled up to me. Naturally, I'm human, and for once nobody stumbled into the room when I made a grab. I gave her a few heavy kisses and began thinking life was wonderful. She wasn't giving as good as she got, but I put that down to shyness. Then I noticed something funny. When my tongue touched one of those

long front teeth I had a feeling of something wrong, something dead. I pulled back.

"What's the matter?" he asked.

"I don't know, honey. Feels like you got maybe something stuck on the outside of your tooth."

"She started to pull away, but I wasn't buying that. I hung on to her wrists and ran a finger down the outside of her tooth. It came off. Not the tooth, but the out-

side of it. A celluloid cap, like actors wear.

"Well, that's nothing. Some girls have bum teeth and want to hide them; one of those false caps is not much different from lipstick or face powder. I wouldn't have thought much about it, only-- Only the tooth itself, underneath, was blue!

"Aw listen, don't laugh. Don't tell me a blue tooth is something

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funny. I tell you it isn't. It's the most God-awful terrifying thing you ever saw. Because it isn't blue like you'd think blue would be when you think of a blue tooth."

"I don't think of blue teeth," said the sergeant, taking another cracker from the box, "why should I? Say, why don't you go home and take a good rest? Take something to steady your nerves?"

"You still don't believe me? Well, it's true. A bright, deep blue. Not a natural color--except some people have that kind of eyes. Real deep, hard blue. Like some lakes in November, or the sky on a clear, hot day. Once in a zoo I saw the same color on a monkey--a gibbon, I think they called it. You've got no idea how awful it was to see that same color on a woman's tooth."

"Lola let out a scream. It was more like a squeal or a squeak, and a bunch of her brothers came running. 'He knows,' she hollered. 'He knows. The cap came off one of my teeth.'

"They crowded around and grabbed my arms. 'Shut up,' one yelled at her. 'He doesn't know anything yet.'"

"They dragged me into another room and tied me up. Some of them must've been caught short when Lola yelled; their ratlike teeth, just like hers, showed that same unearthly blue color. I hadn't a chance against the pack of them; they roped me in a chair and I had to take it. Then they started arguing what to do with me. There was no disagreement about knocking me off; they were unanimous there. But the method, a means foolproof against noney cops, that was what they couldn't quite decide on. The longer they argued, the more ways they thought up to finish me off and the further they got from agreement. Even though the discussion was prolonging my life, I didn't exactly enjoy it. Finally, they went into another room to talk it out, after making sure my ropes were good and tight and leaving Westy, one of the brothers, to watch me.

"Believe me, I was in a sweat. No matter how hard you think you are, the virtual certainty of being knocked off as soon as a bunch of monsters make up their mind just how to go about it makes you wilt. And monsters they were, all right, inhuman creatures, with their blue rat-like teeth and all the other rat-like features I began to remember once I got the clue.

"I looked at Westy and Westy looked back at me. He'd always been one of the slyest ones, tip-toeing in and out with an apologetic hand over his mouth. Now he looked straight at me with his lips slack and those long, blue teeth glistening. There was neither interest nor mercy in his little shiny eyes.

"I heard the murmur of voices in the next room die out and the door slam. Evidently Lola's brothers had been unable to agree and left to consult others. For the first time I realized that there

might be many of these creatures in the world besides those in the house though my imagination was short of the truth.

"Westy didn't seem surprised or disturbed at their leaving; he just sat and waited. I thought of all the shows I'd seen where the hero struggles free of his bonds in the nick of time. I wriggled against the ropes and kept my mind racing. 'How about a smoke, Westy?' I asked, not that I cared for a butt--I learned to chew in the woods, where it isn't good business to light matches, and snoose satisfies me--but just to stir up a little action.

"He just showed his blue rat's teeth, which was all I'd expected anyway. But while I was talking I found I could wriggle my right wrist. I went hot and cold all over. 'Come on, chum; what difference will it make to you? You're

(Cont'd on next page)

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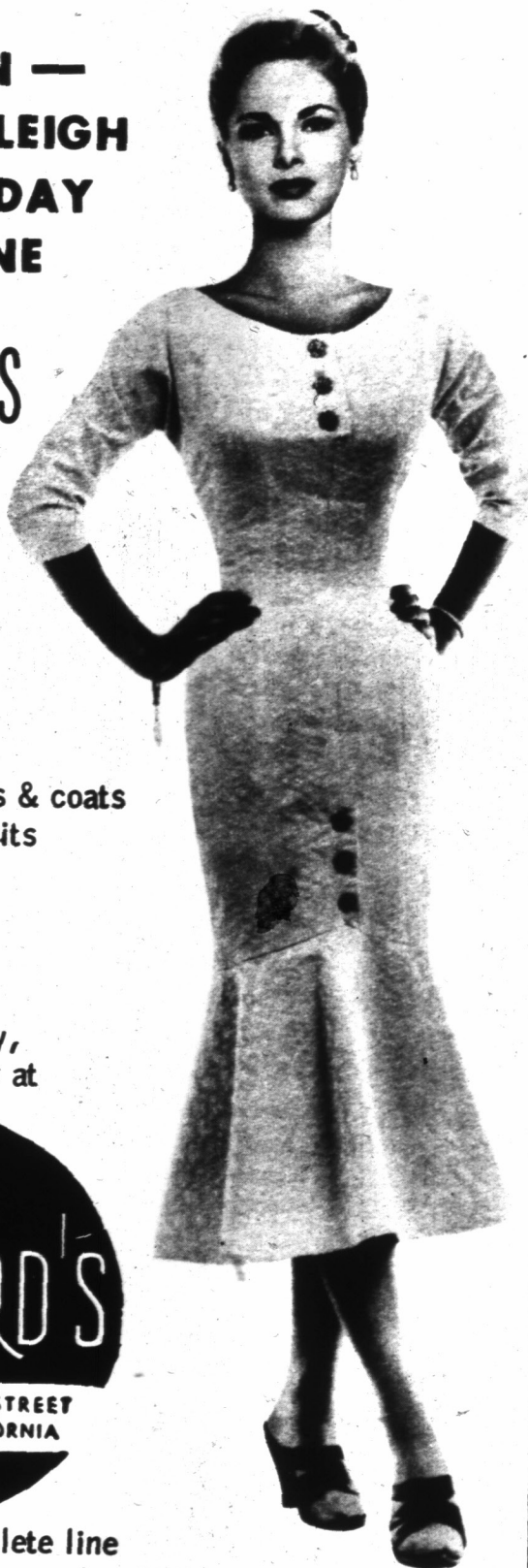
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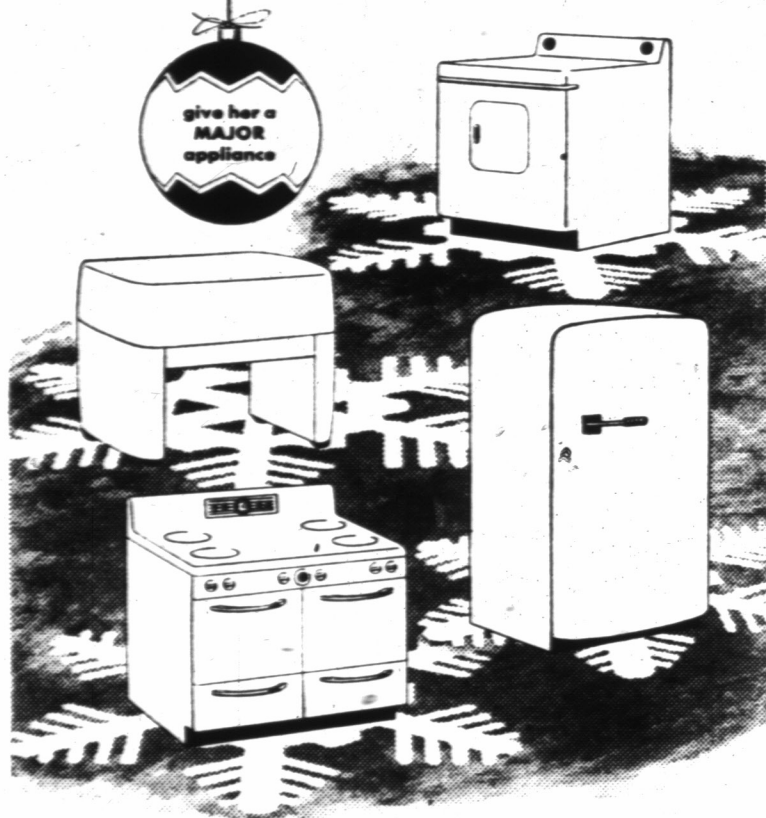
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# DEATH TRAP

(Contd. from preceding page)

going to dunk me in the ocean in a hunk of cement or bury me in the backyard; leave me have a cigarette before the boys come back with the bad news, and no hard feelings. What do you say?

"Westy wasn't having any. He just grinned; but under the conversation I was working hard at my wrist. With every movement I got more slack--and more scared he'd catch on, or that the others would get back. I kept needling him and working on the rope at the same time. I got my hand loose finally and started to undo the other. I knew my shoulders must be jerking and I'd only hoped he'd think I was shivering or something.

"I got loose all right--else I wouldn't be here. You should've seen the look on Westy's face when I jumped up and came at him swinging. He opened his mouth to holler and I let him have it right in the adams apple. All that came out was a little, high pitched squeak you could hardly hear a yard away, just like a mouse--or a rat.

"All right," I whispered fiercely, "come clean. What's this all about?"

"I knew it was crazy to stay there trying to get a story out of Westy instead of highballing fast as I could. What good would it do

me to find out about the blue teeth if I got knocked off right after? But to leave without knowing was impossible; just wondering would have driven me to the loony-bin. I had to get Westy to talk.

"In the end he did, but first he tried to stall till his brothers showed up. I had to rough him up a little to change his mind. Maybe he never would've said a word, only I got an idea when I slugged him in the teeth and saw the look, not of hurt, but of terror. I began putting things together: those horrible blue teeth must mean everything to these people, else instead of hiding them they'd have had them jerked out. 'Listen,' I whispered, 'talk fast, or I swear I'll knock those fancy teeth out of your jaw. Now, first of all--why blue?'

"It took a lot of persuasion, and it only came out a little bit at a

time. Westy didn't know what it was all about, but he spilled all he knew. After I poked out one of the precious teeth and couldn't get any more out of him, I was convinced. Well, this is the dope.

"About seventy-five years ago some scientist began experimenting with rats. Not just with their diet, or selective breeding, but through their minds--"

"Now see here," began the sergeant.

"That's what I thought, officer, but they must've had minds because this old coot reached them--through hypnosis. How can you hypnotize a rat? Well, remember I got it about fourth or fifth hand from Westy, so I don't suppose my idea is any too clear. You don't have to communicate with animals by words. Sounds or pictures--what they call images--will do. This scientist was a Lamarckian, that is, a guy who be-

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lieves evolution comes about, not by accident like Darwin thought, but by desire and determination. The giraffe got his neck by wanting and stretching for the tender leaves high up in the trees, not haphazardly out of nowhere after the short-necked giraffes died off. This Lamarckian theory also means evolution doesn't take billions of years, but can accomplish something in say, a hundred and fifty generations--the number of rat generations in seventy-five years.

"This Lamarckian experimenter set out to evolve these highly intelligent rats into the form of men by convincing them that such evolution was desirable. The rat is always hungry; even after generations of laboratory life, provided with ample food, the original voracity was dominant. The scientist planted simple images in the brains of the hypnotized rats, images of the human ability to get all the food wanted. He sold them something, and resold it to each succeeding generation, breeding only from the rats which appeared to be making the greatest evolutionary progress.

"When the old man died, his son, who had been his assistant, carried on, and his death didn't interrupt the progress from rat to man--or rather, from rat to the appearance of man. Rats litter five times a year; the period of gestation is twenty days; they are mature and ready to reproduce at six months. Lola and her lit-

ters of brothers and sisters were the third generation of those who could actually pass for human. But neither they nor their parents had been born in the laboratory, under controlled conditions, where imperfect and surplus mutants were destroyed. They were born in freedom of apparently human parents--and only God knows how many of them are loose in the world."

Joe Markis's voice rose almost to a shout; he seemed about to lose control; his hands clenched and opened. There was silence in the police station; a stray moth fluttered around the droplight, the sergeant leaned forward with parted lips revealing his silly buck teeth. Finally the logger pulled himself together and went on.

"They had human brains and human looks, these rat-people, but they kept their rat emotions and rat reactions. Mercy, forbearance, understanding weren't among them. All they wanted was food, endless quantities of food. All the plenty of the laboratory and an apparently human brain could not wipe out the basic rat fear of starvation. They had to have more and more and more, and all that stood between them and the freedom to get unlimited food were the laboratory workers. So the rat-people killed them and escaped. Escaped into the world of men, to gorge and breed at will, and when their numbers became large enough, to take

over the earth and destroy the human race.

"That's about all Westy knew, except for one thing. One unimportant thing, yet it bothered me more than anything else. The blue teeth. Why blue? And why the one ratlike survival when every other physical aspect had been modified into human form? Westy couldn't explain too clearly, even when I offered to go to work on the rest of his teeth. The nearest I came to understanding was something like this: One feature is more characteristic than others because it is tied to some psychological aspect of the species. The whale, living in the seas, retains the lungs of a land mammal. The feature the rat-people hung onto was their ratlike teeth, the mark of a species perpetually in search of food. Every other physical feature disappeared or was modified; the teeth remained.

"But they changed color. They became that unreal, unnatural blue. Why? A whim of the experimenters? Possibly; Westy didn't know. But he did know that pigmentation is dominant. Mate a blond and brunette and the children will be dark. The rat-people are light-skinned, but the rat pigmentation had to show up somewhere. It did, concentrated in their blue, inhuman teeth, the one pure rat feature. Maybe the unnatural color was the result of an

(Cont'd next page)

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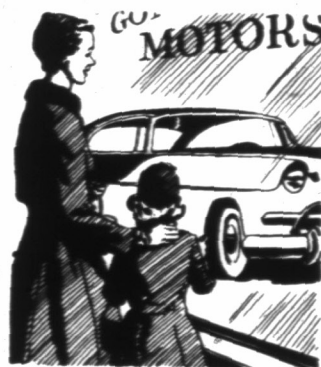


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# DEATH TRAP

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unnatural condition; a new design in evolution produced a new color in the product.

"Why did they disguise them instead of getting rid of them? Instead of pulling them out? The answer to that gives us the only hope we have of identifying and getting rid of them before they wipe us out. The blue teeth are the only way the rat-people can recognize each other when the day of their uprising comes. That's why they guard them so jealously and would just as soon die as lose them.

"Listen, you got to believe me. You got to convince all the cops, all the authorities, all the humans that this is the truth. There's still some time left. I don't know how much; it may be months or days or only hours. It's our last chance to save ourselves. If all mankind is alerted immediately, we can hunt them down before they make their move. Road-blocks, house-to-house searches; there must be all kinds of ways we can nose them out. Remember, there's no possibility of making a mistake; recognition is infallible.

"Look, I'm not asking help for myself, but for everybody: you, your wife and kids, everyone in the world. At the moment we may outnumber them—but for how long? Remember they increase fourteen times as fast as we do, and they mature at six months. Tomorrow may be too late.

"Even now they are everywhere. Everywhere, I tell you. Once you know the signs you learn the frightening truth: that in any bunch of what look to be men there's at least one of the rat-people. Listen. When I got away I ran as hard as I could, trying to put as big a distance as possible between me and them. I must've run miles before I even slowed down.

"I stopped in a bar to rest for a minute. The bartender came over to ask me what I'd have, and as he opened his mouth I saw the long, bent teeth, and I knew that underneath the white surface the weird blue color was hidden. I

ran out and hopped into a taxi. When I paid the cabbie, the other side of town, he thanked me and grinned--and I saw he was one, too.

"That was three days ago. For three days I've been wandering around, half out of my head, trying to get some place where I

wouldn't see them, trying to get up nerve enough to report this, in spite of the fact that I knew no one would believe me. I tried to put the whole business out of my mind by getting tight--but I told you that already.

"Listen. They're everywhere.

(Contd. on page 61)

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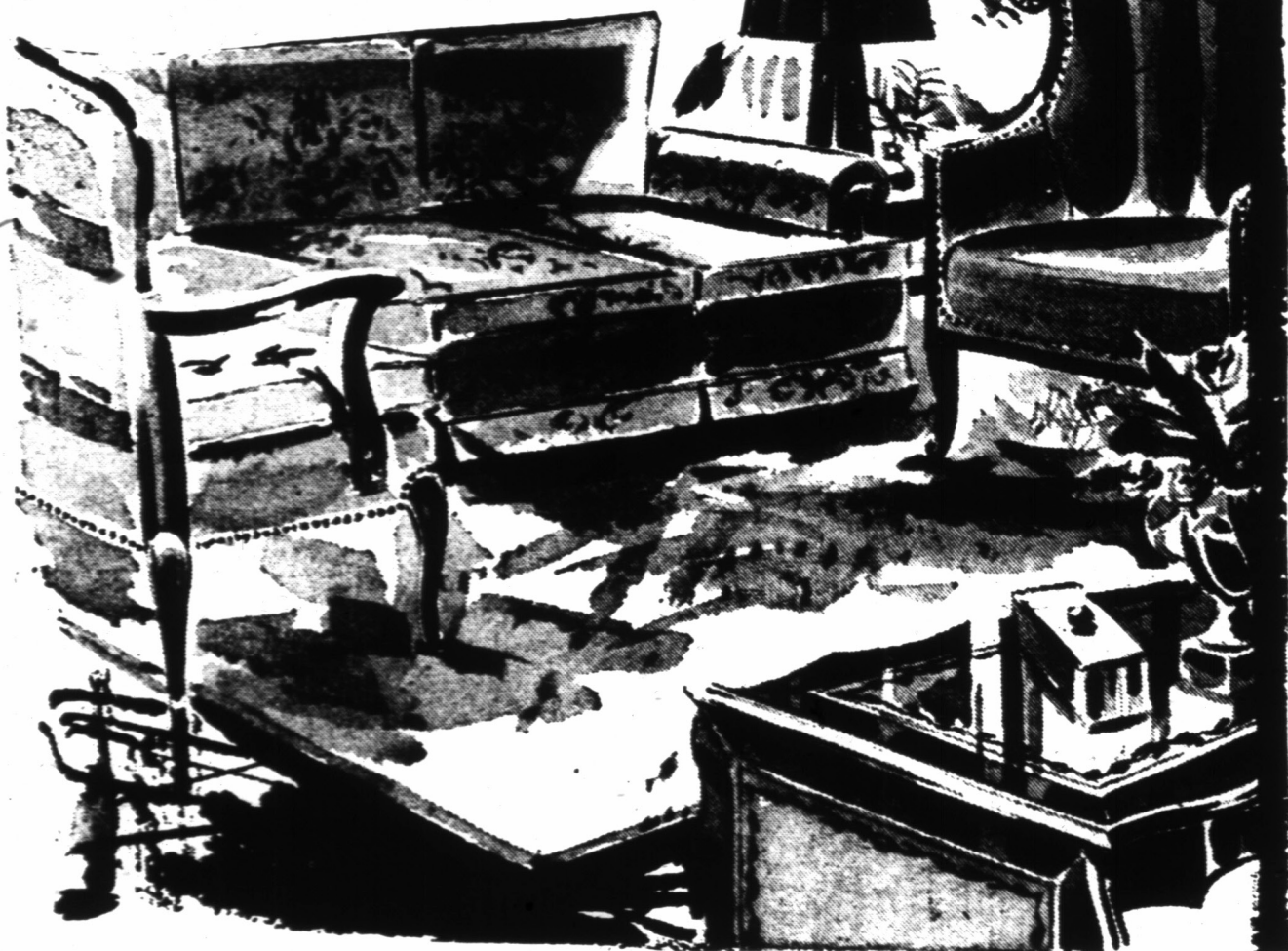
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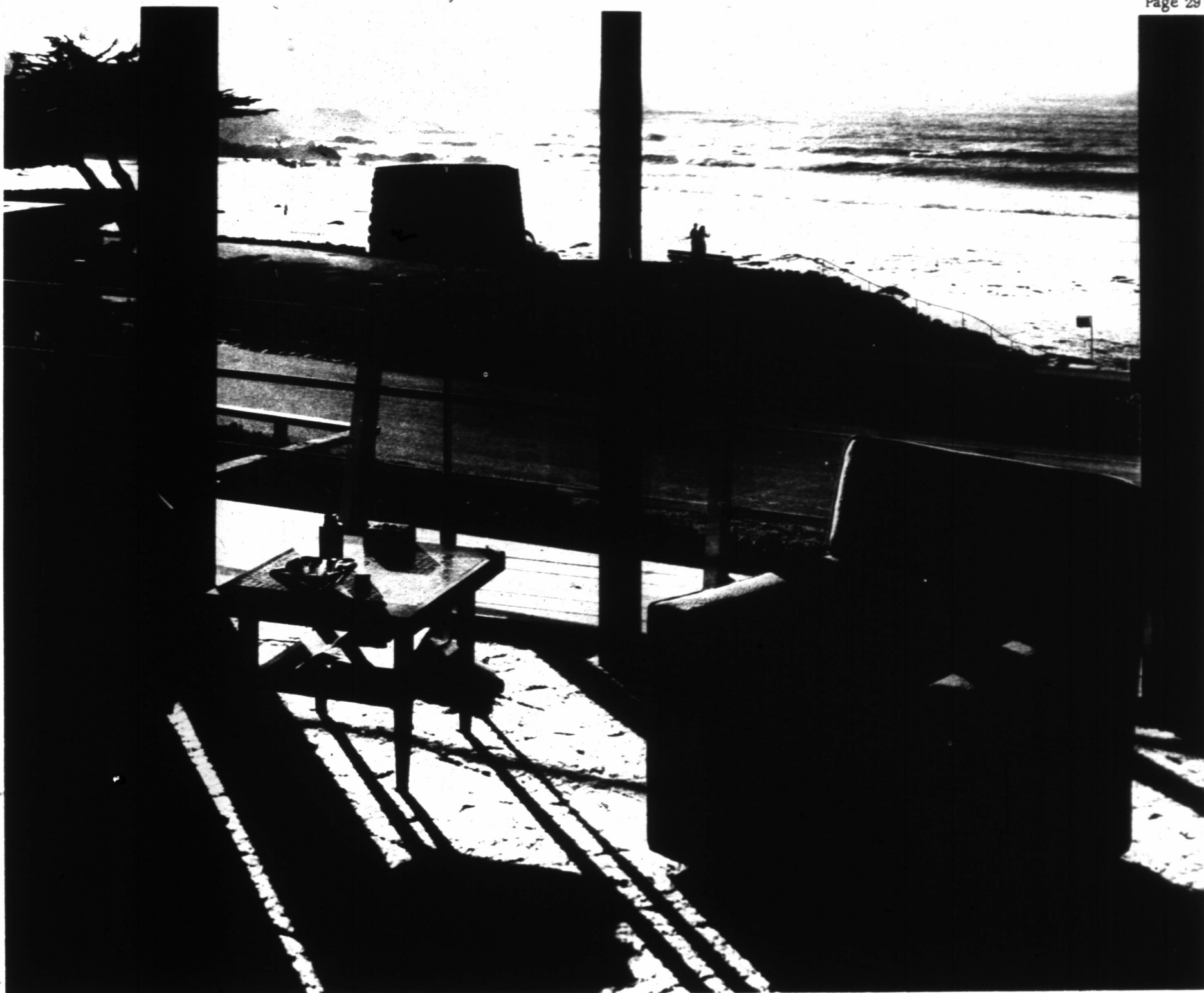
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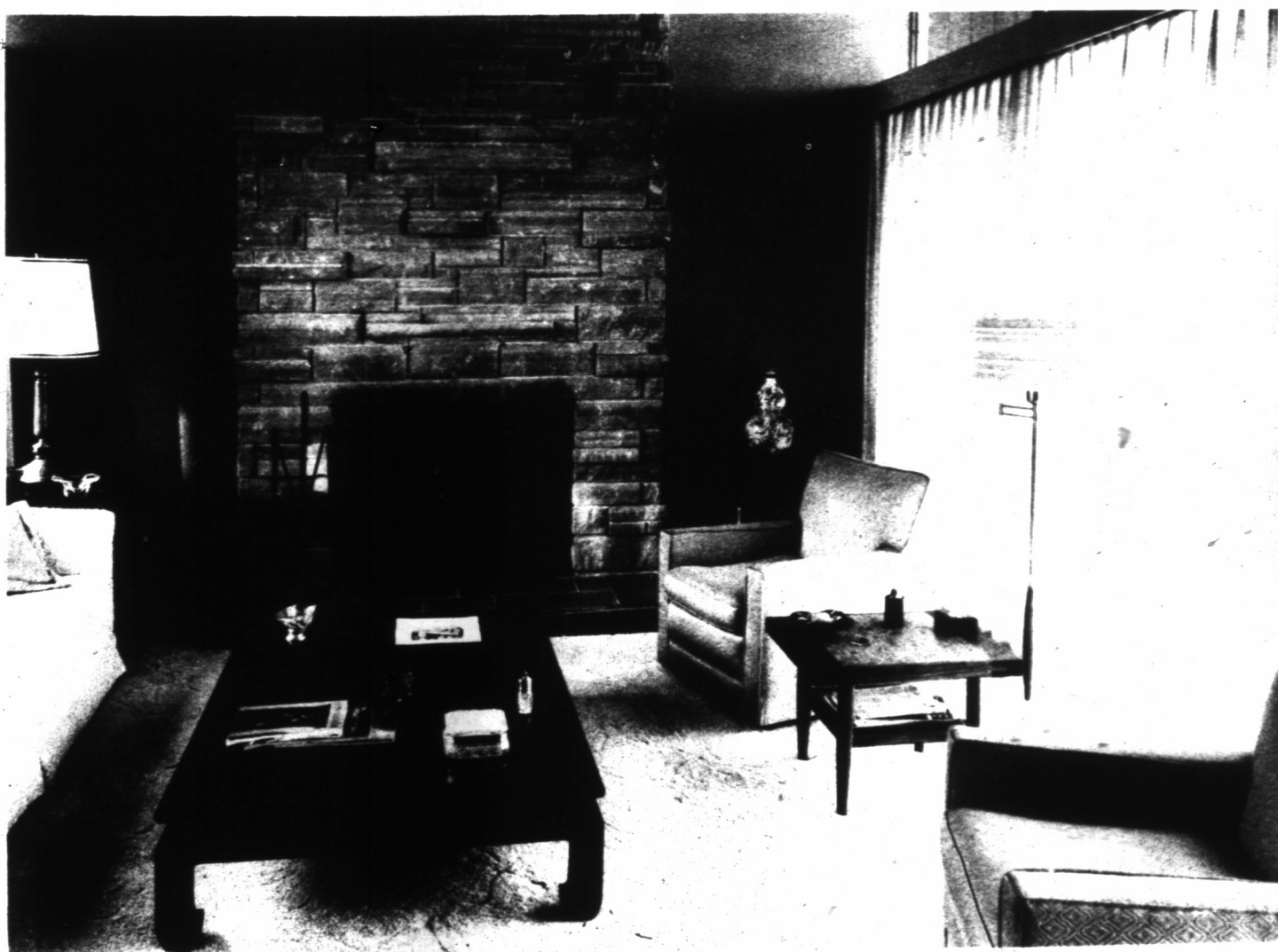


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## HOUSE ON THE BEACH



Typical of the new homes on Carmel's famous Scenic Drive is the house of Mrs. Isabelle Frasher. It isn't a big mansion, but it's a good sized home, exquisitely executed in every architectural and decorative detail.

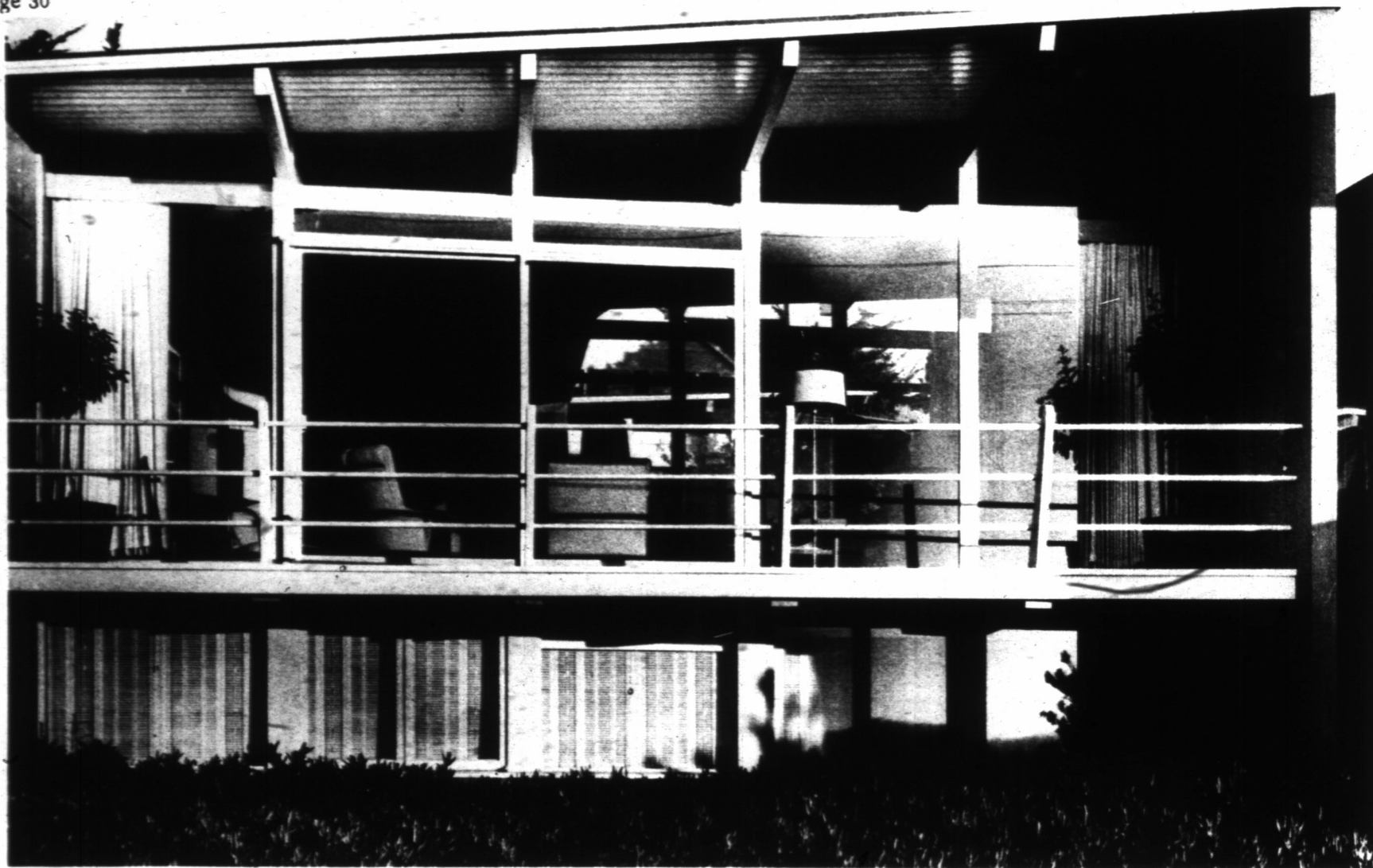
On a relatively narrow but deep lot--the second north from the corner of San Antonio and Thirteenth--it looks at first glance smaller than it is. With three bedrooms, three baths, a large living room, dining area, enclosed patio, kitchen and lots of storage space, it was built two years ago for around \$60,000.

Its original owner was Mrs. George Proctor of Santa Rosa. She

(Cont'd on Next Page)

WIDE SWEEP OF BEACH spreads below living room view wall. Floor to ceiling windows, stretching full width of the room, can be closed off for privacy with drapes. Living room has stone fireplace (left). All beach home photos by Wynn Bullock.





ABOVE LAWN OF ICE PLANT, the Frasher house faces Scenic Drive from where this photograph was taken. Below living room terrace are the windows of the downstairs bedrooms. Lower floor is half sunken.

## Beach House

(Cont'd from Preceding Page)

brought her own crews down from Marin County to build the house designed to her exact specifications by herself and a friend. It was sold to Mrs. Frasher last June.

Mrs. Frasher, a widow, is an unusual woman. Since the death

of her husband, Harold, in a car accident in 1949, she has bossed a large 900-vehicle trucking combine, the Valley Motor Lines and Valley Express.

She comes to Carmel twice or three times a month from Fresno,

location of her home and business headquarters, partly to relax with her wide sweep of unobstructed Carmel Beach view, partly to entertain her friends and business contacts. The home is also frequent-

(Cont'd on Page 34)

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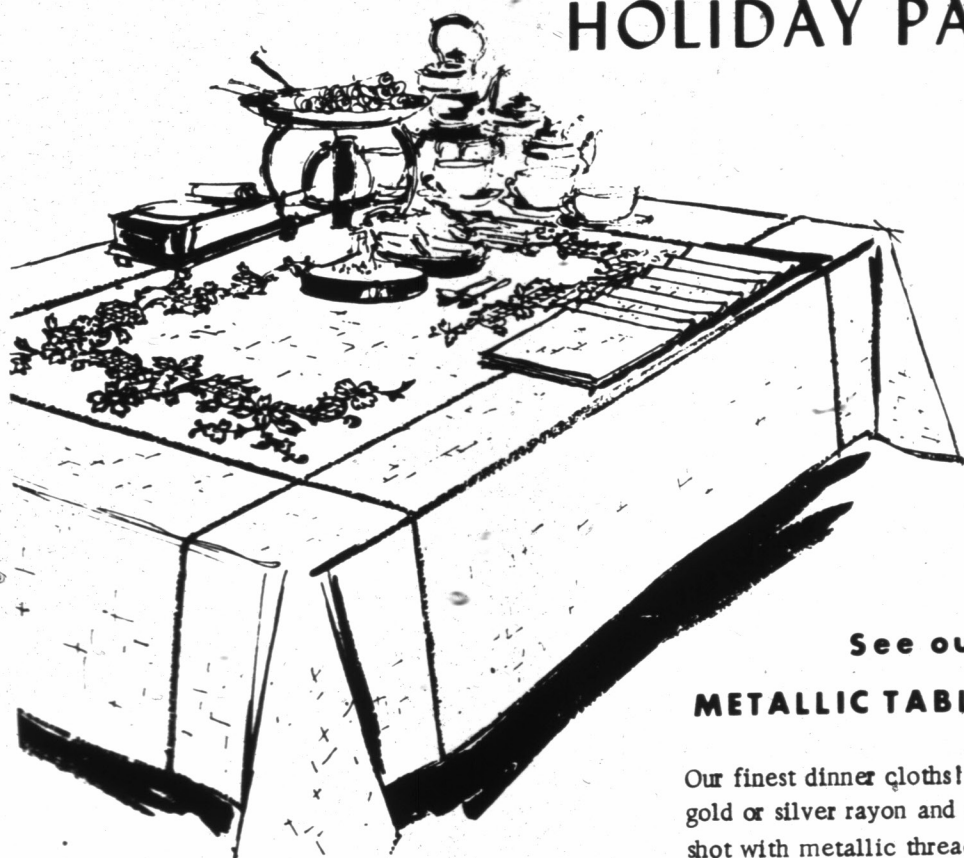


SUNNY MASTER BEDROOM of Mrs. Frasher's beach home.

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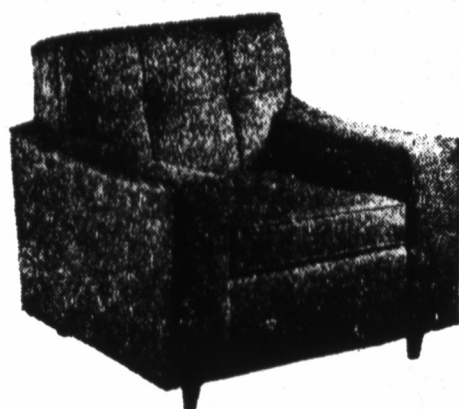
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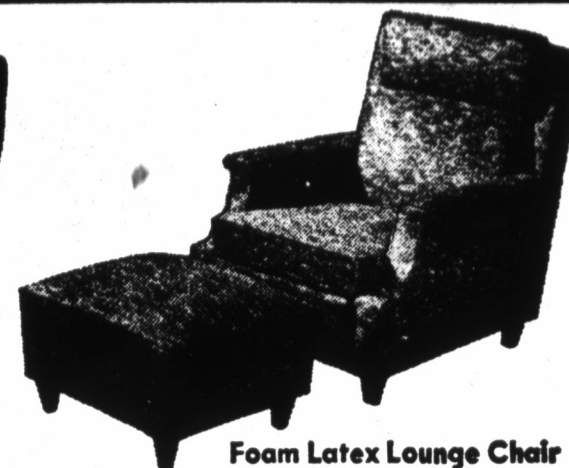
**49.95 Occasional Chair**  
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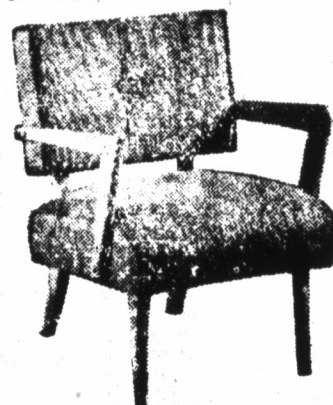
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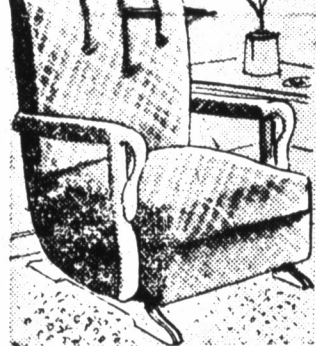


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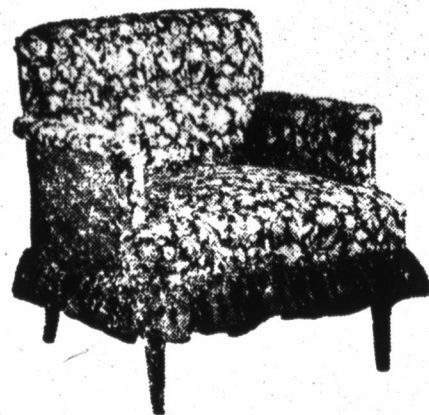




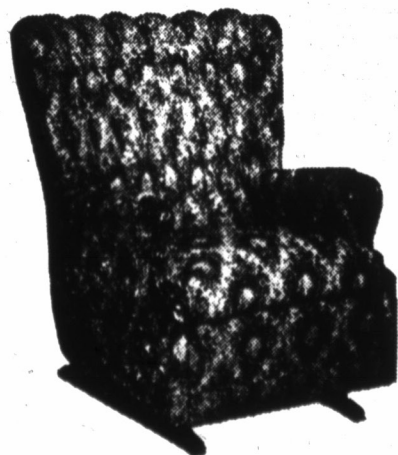
### Hi-Back Rocker

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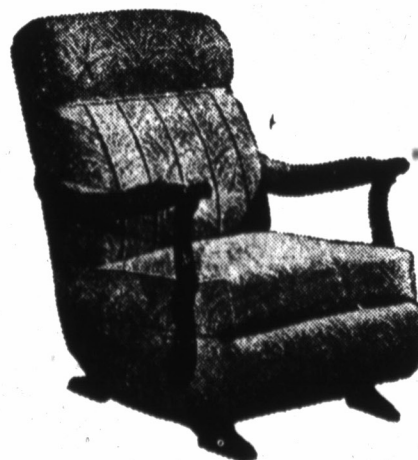
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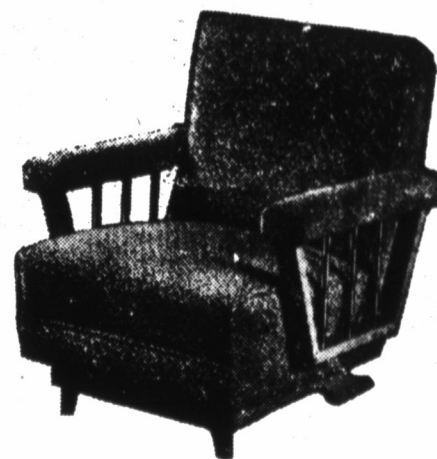
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### Provincial Platform Rocker

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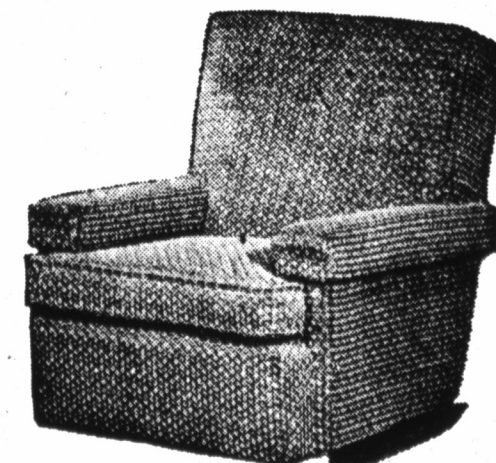
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### 49.95 Platform Rocker

Metallic tapestry, plastic headrest, arms, base.

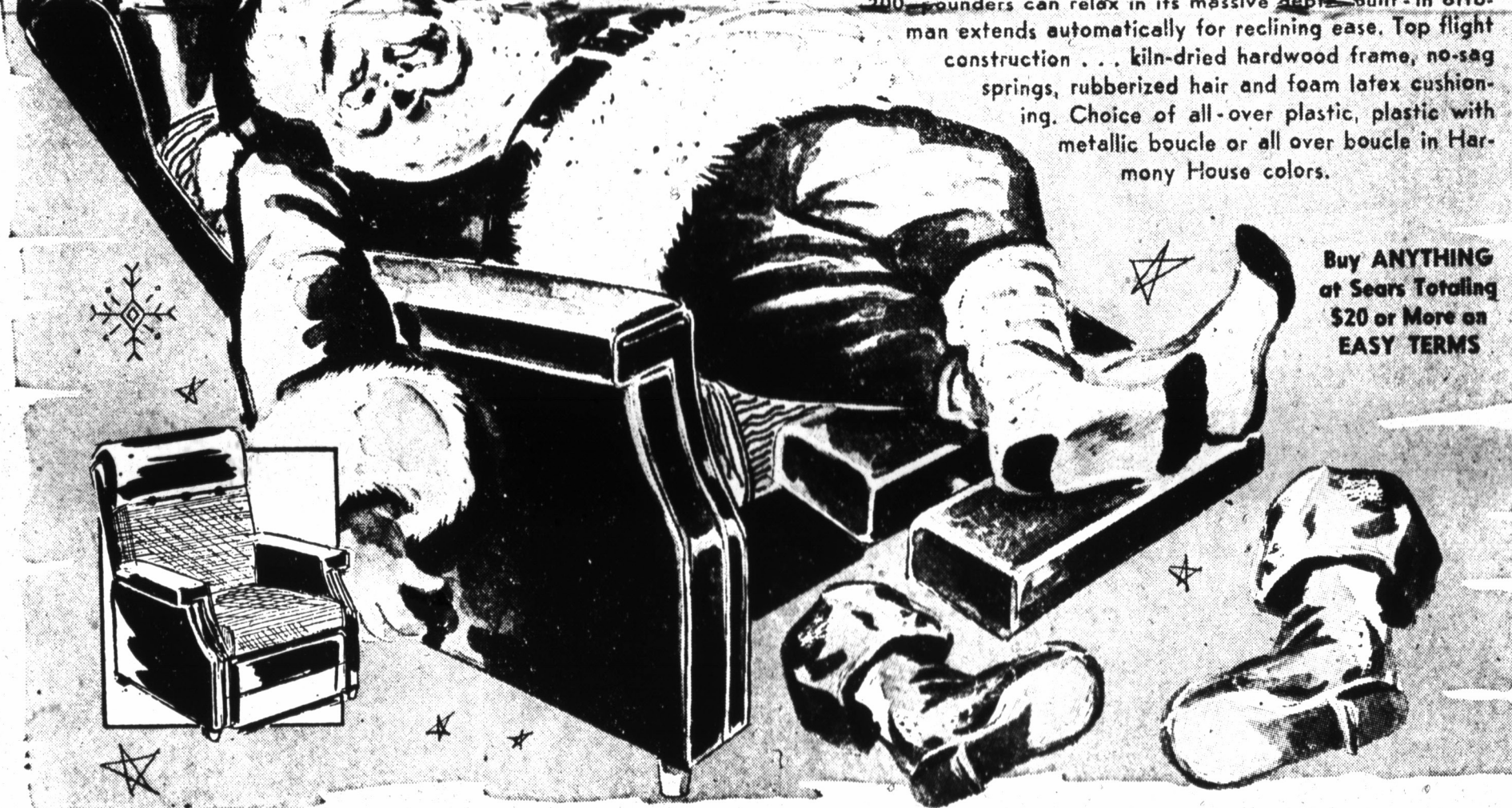
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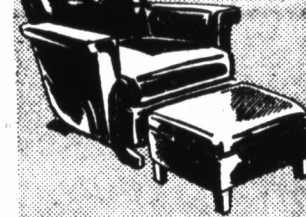
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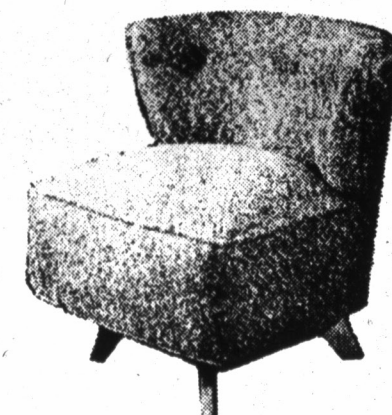
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VIEW FROM MASTER BEDROOM passes through patio and living room glass walls to the shore. Mrs. Frasher can see breakers from her bed when drapes are open.

## Beach House

(Cont'd from Page 30)

ly used for prolonged periods by her son and daughter-in-law and their children.

The house was built for just such a relaxing life. Its entrance is on the west side of San Antonio street and as soon as the door opens you see the ocean, the vista framed by the entrance hall, the dining area and finally the huge, five-sectional view wall of the living room, elevated above Scenic Drive.

A similar, framed view is offered in the master bedroom which is just to the left of the entry hall. This view--when all intervening drapes are drawn aside--sweeps through the western glass wall of the bedroom through the patio, through the interior glass wall of the living room and out once again to the beach and to the sea.

There is, in fact, no room in the house except the kitchen, that does not have its own seascape: the other two bedrooms are downstairs in a half-sunken basement

floor. The downstairs bedroom windows start at chin level just above the ground outside, and the ocean view from them skims over a large front "yard" of iceplant, a fitting frame for the sea in these parts.

The house is of redwood construction, with all redwood exteriors and the interior walls partly redwood and partly plaster. Floors of the living room, bedrooms and the stairway to the lower storey are all thickly carpeted. The dining area and entrance hall are floored with slate. Other parts of the house have cork-tile flooring.

The kitchen and dining area are ideally suited for entertaining. The counter that separates them has its own, separate sink and can be used as a bar. Its drawers pull out in either direction. For formal entertainment on the wrought-iron, glass-top dining table, sliding doors may

(Cont'd on Page 36)



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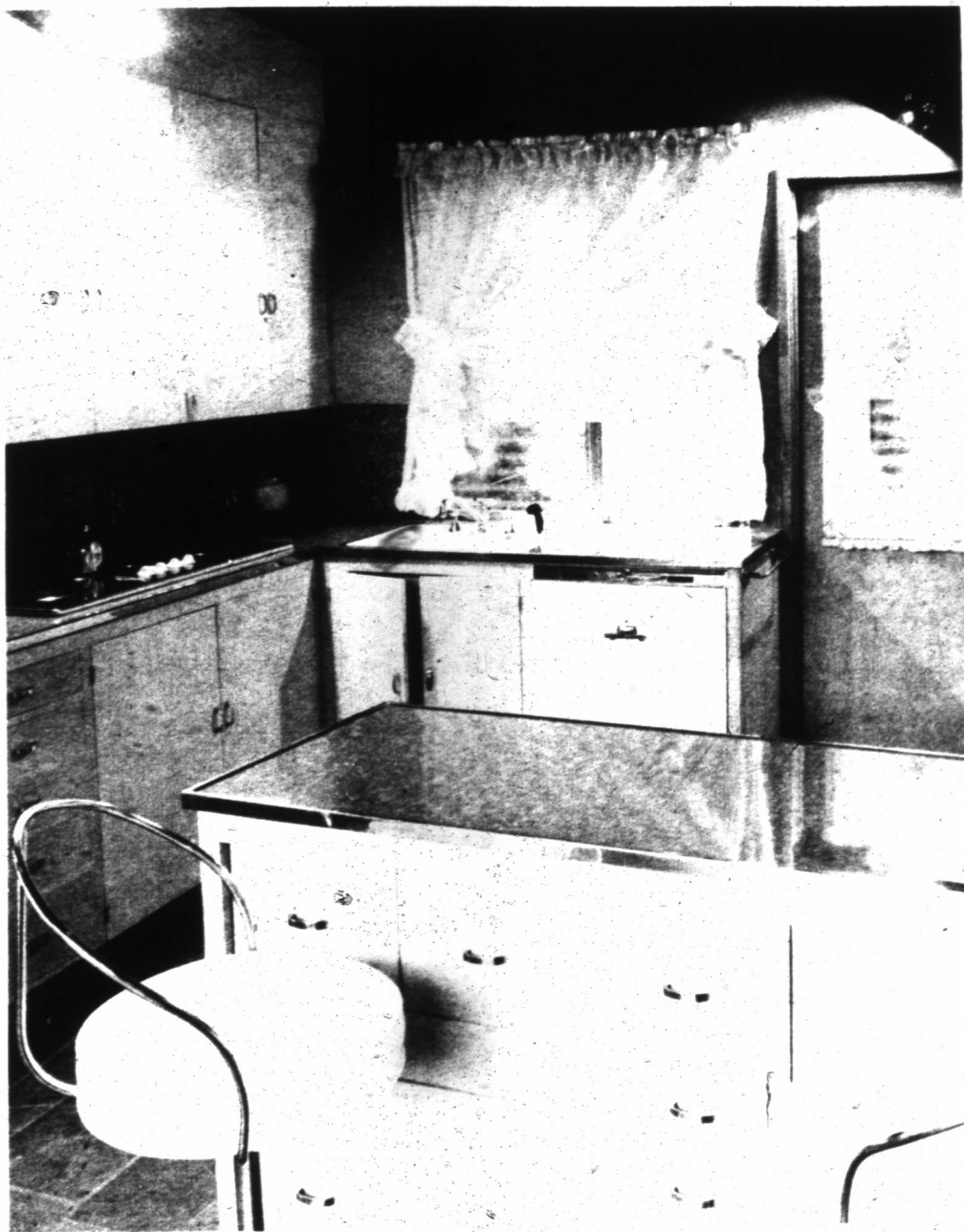
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SIMPLE ENTRANCE of beach home faces San Antonio Street. There is a one-car garage directly linked to home by separate entrance.

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# Beach House



CHINESE COPPER RELIEF PLAQUE, one of many antiques in home, decorates entry door.

(Cont'd. from page 34)

be drawn to shield the kitchen. The latter is a housewife's dream: not too large and not too small, with much cupboard space, large counter tops, electric stove and thermador.

With its excellent location for beachcombing, there is a separate entrance on one side toward the beach front of the house. An upstairs and a downstairs bathroom each can be reached from the beach entrance for washing up before entering any other part of the home. Both of these bathrooms have enclosed stall showers and separate dressing rooms.

The master bedroom has a shower-bath and an unusually large dressing room.

Mrs. Frasher (pronounced Frazier--it's the Scotch spelling of the name), is very decoration conscious. Her apartment in Fresno has been featured in Arts and Architecture. It was done by Edith Valentine. For her Carmel home, Mrs. Frasher enlisted the services of Decorator Guy Brink who maintains offices in Pasadena and Monterey, but handles assignments all over the nation.

The decorative scheme of the beach home maintains simplicity

throughout: large areas of color matched against the texture of stained redwood. In every room, antiques provide focal points of design, mostly Oriental pieces: vases, pots, hangings. The large sweeps are emphasized by drapes that can be drawn the whole length over all the view walls, offering change, privacy and a relief from the hot afternoon sun on those days when it is necessary. A railed balcony, protected by a cantilevered roof, projects out over the iceplant garden on the ocean side. An indoor, floor-level flower bed picks up the patio vegetation surrounding in colorful beds a concrete, completely private, sun-deck.

Among the home's many conveniences is a door that provides direct access from the entry hall to the one-car garage, parallel to it and extending back toward San Antonio. The garage is also equipped with washer and drier. Every room has individual closet space. In addition there is a storage room on the lower bedroom floor and a furnace room, with a 40-gallon heater, that provides more storage capacity.

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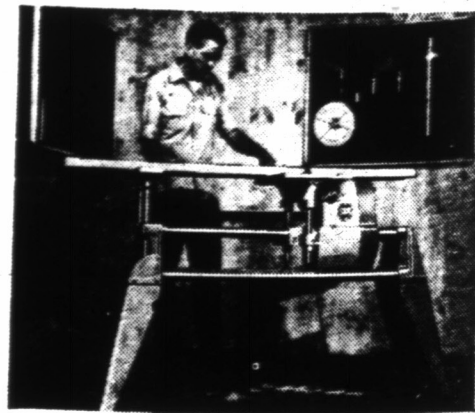
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GOLDEN BOUGH CIRCLE--Gertrude Chappell and Terry Eby star in "Skylark"

# ENTERTAINMENT

with the casting of two stunning women, Chappell and Frye, gave the presentation a quality of glamour quite out of the ordinary in local theater. --N.M.

## "Night Must Fall"

A tight play. A small, competent cast. Able direction. With these ingredients last month the Wharf Players cooked up an unqualified success. "Night Must Fall" pleased everyone, including the guy in the box office.

The perennial Emlyn Williams thriller, a classic of its genre, will be the last Wharf offering--except for the theater's customary Christmas kid show--for several months. The clapboard house on the tide-kissed pilings will close down after the holidays for some badly-needed renovations and repairs.

When the theater re-opens next spring, it will boast accoustical tile, a new heating system and several other improvements.

As the Wharf's temporary farewell offering, it was good indeed to see a well-done show like "Night Must Fall". Leading the cast in the role of the psychopathic killer who carries his victim's head around in a hatbox was

Fredric Stein. He is one of those rare and lucky finds that make small theaters glow with pride and optimism. Stein, a young man of professional theater background, is on the Peninsula by courtesy of Uncle Sam. He will presumably still be around when the Wharf reopens in the spring.

Fred's wife, Jean Stein, proved herself an outstanding comedienne in "Night Must Fall". She played an old-country servant girl of little intelligence and even less virtue, managing to invest the role not only with humor but also with considerable depth of character.

Dee Olivetti, cast for once as an old lady, did as well in that difficult part as she does in her usually sophisticatedly sexy roles at which she is unexcelled on the Peninsula. The famous panic scene--in which she finds herself alone in the house and doomed as the next victim of the killer--was one of the most exciting bits of theater we've ever seen in these parts. Her performance equalled, and perhaps excelled, that of the Broadway star we saw in Mrs. Bramson's part some years ago.

Stephanie Hurd, Joanne James, Jane E. Parker and Nick LeFeuvre did full justice to their respective roles, and Carl Carey was quite

(Next Page)

## Theatre Reviews

### "Skylark"

You can't beat the Golden Bough Players for slick drawing room theater. They proved this specialized prowess again this month with their Charles Thomas directed Circle production of "Skylark".

The play was so well cast, acted, directed and elegantly staged that it sparkled, making up with its presentation several weaknesses inherent in the script itself.

Gertrude Chappell and Terry Eby, playing the leads--a married couple teetering on the brink of separation--carried most of the show. Their excellent performances were ably supported by Walter Williams (the other man), Douglas Macfarlane (the butler), Bud Rose, Bee Mouser, Anne Frye, Stephen Pack and Edgar Bryant (assorted friends and adversaries).

"Skylark", although written by Samson Raphaelson before World War II, is by no means dated since the problem of business competing with marital affection is still with us. This problem, apparently, impressed the playwright as more than a vehicle for comedy: there is a point in the show where Raphaelson didn't quite know where he was going. He briefly touches on true drama, then reverts to implausible, but immensely entertaining, comedy.

The Circle sets, as usual, were elegant; the costuming and make-up immaculate. This, combined

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## WHARF REVIEW...

(Cont'd from preceding page)

good too, but would have been better if he hadn't tried a British accent. The set, by Nick LeFeuvre, was excellent. Credit for exciting direction goes to Robert Carson. --G. S. B.

## PUPPET SHOW

Once again this Christmas the Carl Cherry Foundation will sponsor its free-admission presentation of the Geddis-Martin Puppet Theater in two performances, one for children and one for adults. All will be held at the Carmel Women's Club.

"The Tragical Comedy of Mr. Punch" will be presented for the youngsters in the English holiday tradition at 2:30 p.m. Thursday, December 29. The adult presentation, "The Little Flowers of Saint Francis", will be performed at 8:30 Wednesday, December 28. "Little Flowers", a distinctly adult play, concerns the life of St. Francis of Assisi, with the dialogue taken from his writings and those of his "Minstrels of God".

The puppeteers, John Ralph Geddis and Francois Martin, have appeared in Carmel before under the auspices of the foundation. Geddis and Martin have theaters in Boston and Santa Barbara.



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# FAMILY FORUM

# IS SANTA CLAUS



out, "How can I ever believe what mommy and daddy say again?"

A Carmel psychologist told us, "There's a great danger in untruths. Children don't always forgive their parents for lying."

Another psychologist stated: "The first step to the psychopathic ward is the inability to separate reality from fantasy." That is, Santa Claus as a real man and Santa Claus as an idea.

Watch out, kids! Santa Claus'll getcha if you don't watch out!

In a survey of Monterey Peninsula families, we found parents ranging from those who quash the idea of Santa Claus as a reality from the very beginning to those who are confused and try to keep Santa from becoming too important (and can't, because of the children's enthusiasm) to those old-fashioned parents who think Santa Claus is a wonderful, wonderful thing. We've even run across a couple of mothers who aren't quite sure themselves, around Christmas time, whether there is or there isn't a Santa Claus.

We agree with the psychologists and with Mrs. Jane Vial of Carmel, mother of 5-year-old Suzanne, that Santa Claus should

hind it is that the children must be able to have faith in their par-

ents. That if we lie to them now, they may say, when they do find

Is Santa Claus necessary? We always thought he was. That a family with children would go through Christmas without Santa Claus hovering in the background, to us, was unthinkable.

Not so, however, today. The psychologists have made us throw out the stork. O.K. The books

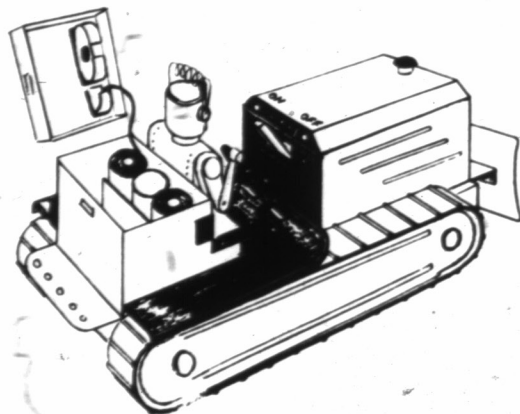
say, "Down with the Easter Bunny!" Still O.K.

The doctors say, "Careful with the fairies!" We'll even go along there.

But now they're saying, "Santa Claus must go!" And at that, we're beginning to rebel.

Of course, the reasoning be-

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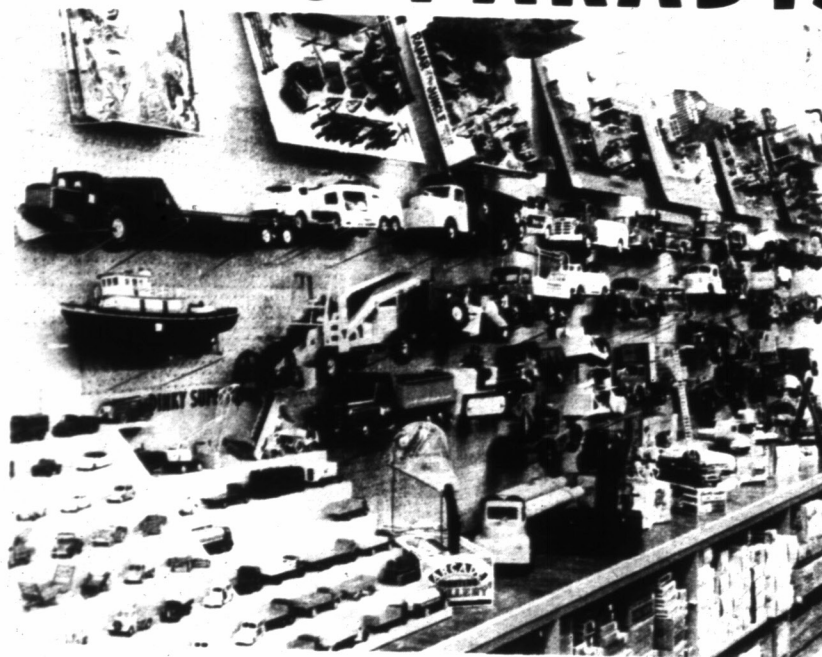
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# NECESSARY ?

By BARBARA HALL

never be used as a reward for good behavior, or a threat: "Santa won't come if you're a bad boy!"

Many parents feel that believing in Santa Claus is an important part of a child's life. Mrs. Patty Stephenson of Carmel, mother of Twig, who's 7 and just beginning to doubt but doesn't want to, says, "Twig's enjoyed it. We have enjoyed it. I'm trying to bring my son up happy, and if believing in Santa Claus makes him happy, then that's for me!"

Mrs. Rod Clayton of Carmel, says, "They want to believe! My 10-year-old boy will go out of his way to let his 5-year-old sister believe. He knows what fun it is and he doesn't want her to miss it!"

At the same time, most of the parents who encourage their children to believe in Santa Claus do try to ease them gently into giving up Santa Claus by the time they're 6 or 7. Most parents are

fierce about an outsider telling their children that there isn't any Santa Claus.

Mrs. Charles De Neel of Monterey says, "My children believe, but I don't push it down their throats. We give out little hints, say 'maybe', and keep a twinkle in our eyes."

Mrs. Rosalind Wall of Carmel, who likes Santa Claus but wonders whether adults get more fun out of talking about him than the children themselves, says, "They really know better than to think that Santa Claus brings the presents or that he actually comes down the chimney!"

Mrs. Alice McQueen of Pacific Grove says, "Santa Claus in our family is an idea, something that people pretend. The feeling and the spirit are fine, but my children know it's really mother and daddy who bring the presents."

"The disappointment," Mrs. McQueen adds, "that they'd feel

when they found out the truth is not worth any fun they might have had in believing."

Mrs. K. Fillmore Gray, wife of the Church of the Wayfarer's pastor, says, "There's not a family that makes more over or has more fun at Christmas than we do. And Santa Claus has never been a real man in a red suit for us. In our family, we're all the spirit of Santa Claus for our friends and for each other." Mrs. Gray feels that this attitude toward Santa Claus is consistent with her policy of being frank with her children in everything.

Our psychologist friend said to us, "I feel that over the next few hundred years Santa Claus will gradually change his character; he'll still exist, but he won't be so important."

By now we were confused. What



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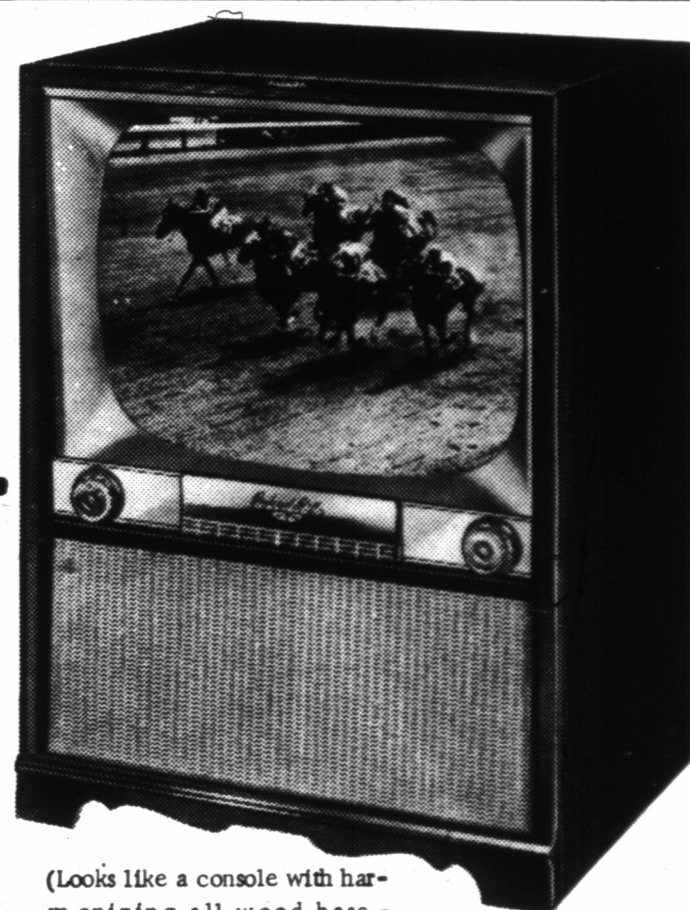
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# IS SANTA NECESSARY?



(Contd. from preceding page)

should we believe?

So before his character changed too much we called Santa Claus himself up on the telephone. He was at one of the stores in Monterey.

"Should children believe in

Santa Claus?" we asked him.

The wires hummed with his enthusiasm.

"OH, MY, YES!" boomed Santa. "I'd hate to think of a child missing this important part of life. It's a part of growing up, and childhood wouldn't be the same without it.

"There are a few beautiful land-

marks in life," he went on. "There's your first day of school. Your first date. There's falling in love. Your wedding day. The birth of your first baby. And there's believing in Santa Claus."

He wasn't a psychiatrist. He wasn't a psychologist. He wasn't even a mother.

But he was Santa Claus.



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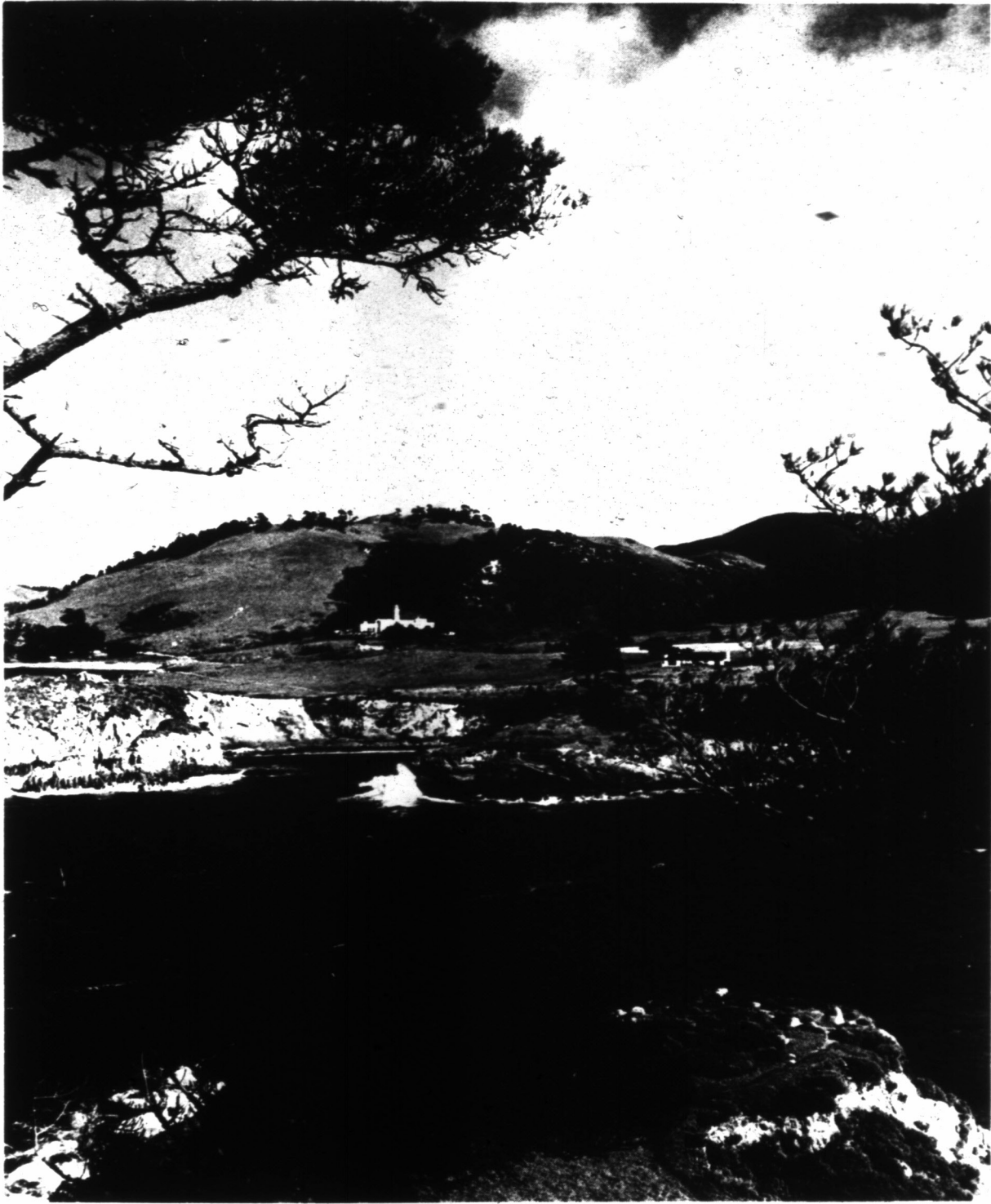
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# World Behind Walls



CARMEHITE MONASTERY commands a magnificent view  
Point Lobos. Photo by Steve Crouch

(Cont'd from Page 22)

ject to moods?"

"A moody person would not do", the Mother told us. "The first requisite is that she be happy and contented. We are such a close knit family in a Carmelite community that one unhappy woman would be distressing to all of us."

"And," she went on, "we are not really sealed hermetically here. Even after the Final Vows, if a Sister is really unhappy, she may ask permission to leave the cloister and become an 'externe sister'."

"Though," she added, "I have never heard of such a case."

Ordinarily, after a nun has made her Final Profession, following her five years as a Novice, she never again will come through the locked doors. Her life is spent inside the walls and after death she is buried there.

After she enters the Monastery as a Novice, she is seen by outsiders (except her family) only

four times until her death: after the first six months at the "Clothing" ceremony where she receives a "habit"; after five years when she makes her Final Profession in a beautiful and impressive rite not unlike a wedding ceremony; on her 25th year, her "Silver Jubilee"; and on her "Golden Jubilee".

The major function of the Carmelite Sister lies in reciting the Divine Office, the official prayer of the Church. Saying a different set of prayers for each day of the year, the nun, who spends approximately 8 hours a day in this manner, prays as a church, not as an individual, not for herself, nor for just Catholics nor for just the Monterey Peninsula, but for you, for the world.

The Carmelite Sisters also receive petitions from individuals for prayers. During times of public calamity, earthquakes, disasters, the Carmelite's mail is bulg-

ing with letters to pray. Recently, during President Eisenhower's illness, many people wrote to ask the Sisters to pray for his recovery. At the Monastery here, there are many old friends by now who apply for help and prayers whenever an emergency in the family arises.

"In the case of friends of the Monastery," Mother Marie Aimee told us, "we often hear that our prayers have been granted."

We asked the Mother what the Sisters would do if a person petitioned them to pray for material things--money, for instance.

"We pray to God for these things," she answered, "according to His Will. We do not judge in these cases. We leave it up to God."

A day in the life of a Carmelite Sister goes something like this, the Mistress of the Novices

(Cont'd on next page)

smarter women wear...



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told us:

After rising at 5:30 a.m. (earlier in summer), she spends an hour in meditation in the chapel. Then, until almost 8:00 she recites the Divine Office.

At 8:00 the Sisters gather in the Refectory for breakfast which usually consists of toast (without butter) and coffee (without cream).

In keeping with the life of abstinence, the Sisters are on a very strict fast from September to Easter. At no time do they eat meat --protein-conscious readers take note, however, that many nuns live to be 80 or 90!

"Of course," the Mistress of Novices told us, "if a doctor pre- (Cont'd on Page 62)

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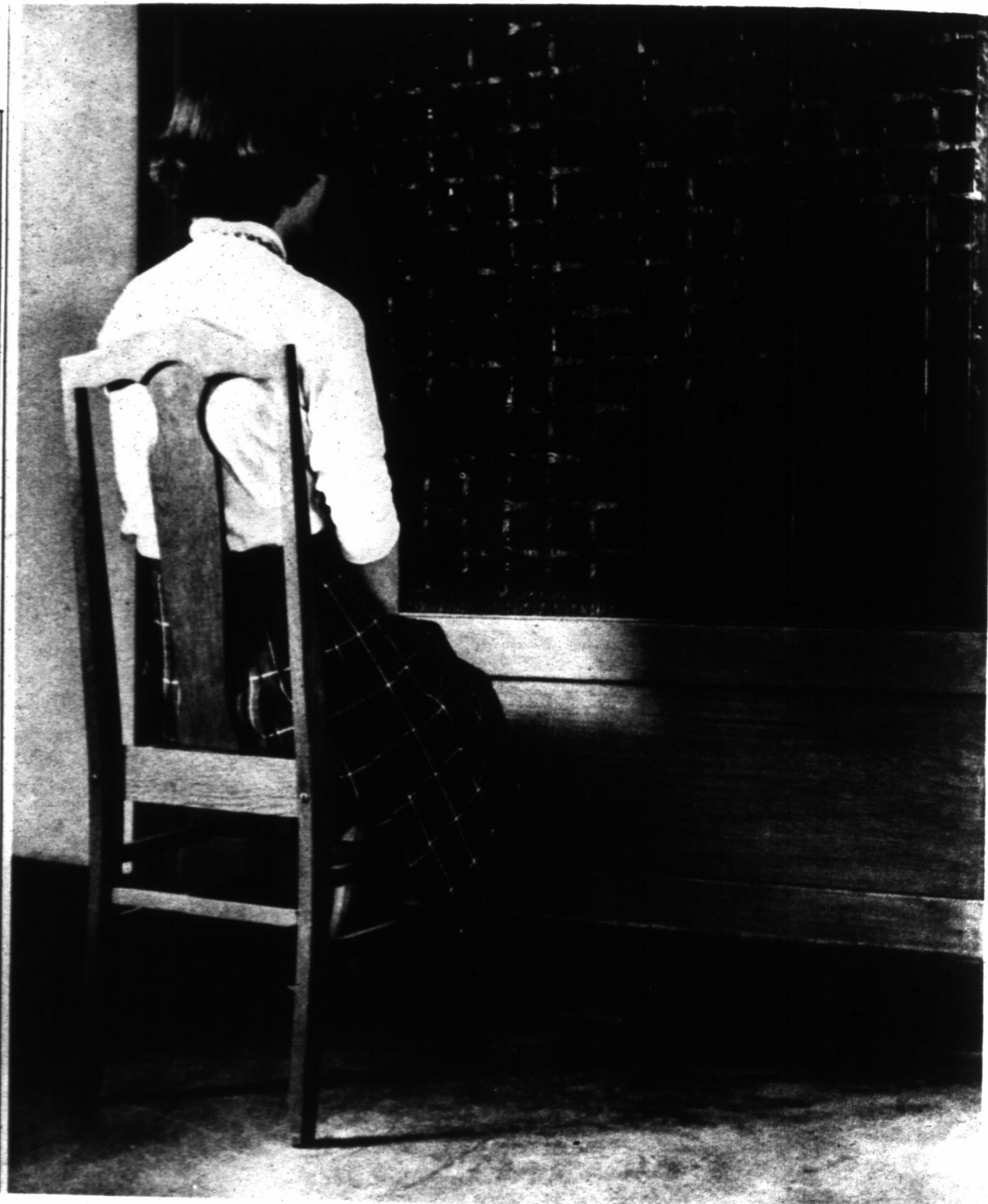
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# GAMBLER'S CHOICE

(Cont'd from Page 15)



ITINERANT lettuce-worker.

grades there is no haggling, and the lettuce men sell to those receivers who have stood by them and bought from them in the lean times.

Where, indeed, is another business in which so much faith is placed in man that deals, amounting to many thousands of dollars, are completed over the telephone with people 3,000 miles away whom the lettuce man has never heard of? These deals involve not a scrap of paper in evidence, making a law suit impossible. Yet, on the basis of a brief telephone call, a grower-shipper will consign many carloads of lettuce to a distant point, placing his faith in the good will and honesty of the guy he's just talked to.

Of course, the receivers better live up to their telephonic word. News gets around fast when they

don't, and they'll never do business with Salinas again. There is a "Blue Book" listing the established receivers, indicating not only their credit and financial standing but also their character.

Credit is something, however, that lettuce men ordinarily would pay little attention to. It's a bank term, and bankers are not the friends of lettuce men.

Banks, being cautious, are of a different breed from the produce gamblers. They are of different mentalities and never the twain shall meet. Never indeed, for lettuce men, while they may borrow on their tangible assets and their real estate and crops that will keep, like beans, may not borrow on lettuce. There is no credit on perishable commodities. If a lettuce man needs money to see his crop through, he must get it from private sources, or raise it on other assets. Usually it's other lettuce men who jump, understandingly and sympathetically, into the dollar gap.

Problems facing the Salinas lettuce industry today are many.

One insidious problem is that of the mid-Century trend toward consolidation. Rugged individualists, consolidation goes against the lettuce men's grain to start with. But the problem extends

(Cont'd on Next Page)

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# GAMBLER'S CHOICE

(Cont'd from preceding page)

beyond the basic, psychological bias. Like other businesses, produce receivers are merging and consolidating. This is having its economic effect. Fewer, bigger buyers (mostly for chain stores) are beginning to dominate the market, and big buyers have the tendency to establish the price.

Another Salinas area problem is its distance--expressed economically in freight costs and the possible deterioration along the long way--from the Eastern markets. Much of the nation's lettuce now comes from around Phoenix, Arizona; and even in the Texas Panhandle men are starting to raise lettuce.

So far, the Texas Panhandle is an empty threat. Weather has been adverse, and the crops have been bad, if not ruined. The three or four California lettuce men who have enlarged their interests to Texas have been sorry for it. One has gone broke. But a good Panhandle season could raise hell with Salinas.

Monterey County's lettuce men are further handicapped by the fact that their costs for everything--including labor--are higher than elsewhere. About 20 per cent of the Salinas-Watsonville outfits have partially compensated for this--at the same time adding a winter season to their lettuce operations--by going into the lettuce growing business in the Imperial Valley, and at the end of

the Salinas fall season a general exodus, especially of labor, takes place.

Many of the local lettuce men, about 20 to 25 per cent, have even extended their operations to Phoenix whose early spring crop, when it is delayed, can be extremely competitive with the Salinas spring harvest. That's one of the things that hurt this year. The Phoenix crop came later than usual, and the Salinas Valley crop matured all at once, and in a 20-day period, instead of the usual 45, Salinas had to get rid of its ripe lettuce while Phoenix supplied the country's markets at the same time. So much of Salinas lettuce was not even harvested.

Now what of all this, the local salad eater might ask, strikes close to home? Take the salad eater on the Monterey Peninsula. How come he pays as much for lettuce

as consumers elsewhere?

Pete says this is how it works:

Guys called "gunnysackers"--men who have stitching machines--contract to harvest a certain acreage for a grower. These gunnysackers pay maybe \$1.00 for a field crate, rarely over \$1.50. They bear the costs of harvesting and packing and transporting the lettuce to the local markets, like on the Monterey Peninsula.

The gunnysackers get maybe \$3 for a field crate which, unlike the carton, contains 36 heads. This means maybe 8 cents a head. The rest goes to your neighborhood grocer. But don't blame him too harshly for his husky mark-up. Like any other man dealing in lettuce--the grower, the shipper, the receiver, the broker, the wholesaler--the grocer is taking his chances.

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**RETREA**

**APPROACH**







# Kids and Santa





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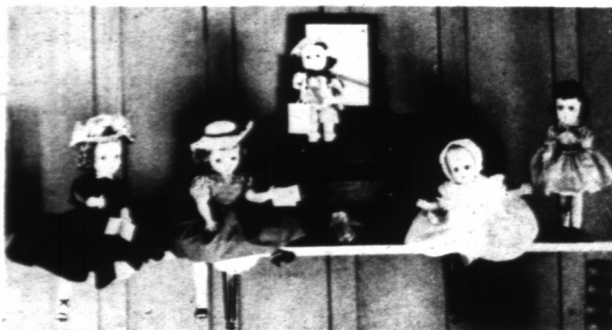
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To Lt. and Mrs. John Francis Warton of Carmel Valley, a boy, Patrick, on Nov. 1.

(B) To Mr. and Mrs. Joseph A. Myl of 1030 Mingo, Seaside, a girl, Lorraine, on Nov. 5.

To Mr. and Mrs. Harvey Lee Dillard of 1212 Darwin St., Seaside, a boy, Welton, on Nov. 8.

(A) To Mr. and Mrs. Anthony Spadaro of 132 Seeno St., Monterey, a girl, Joanna, on Nov. 7.

To Mr. and Mrs. Ned Minoru Shikashio of 953 - 14th St., Pacific Grove, a girl, Sherrie, on Nov. 9.

To Mr. and Mrs. Clinton N. Edwards of 1520 Waring Place, Seaside, a girl, Debra, on Nov. 9.

(F) To Mr. and Mrs. Robert A. Kidd of 1003 Leahy Rd., Monterey, a boy, Scott, on Nov. 10.

To Mr. and Mrs. James M. Gundert of 214 Monte St., Seaside, a boy, James, on Nov. 10.

To Mr. and Mrs. Antonio De Maria of 172 Seeno St., Monterey, a boy, Salvatore, on Nov. 10.

(E) To Mr. and Mrs. Richard Bell of Carmel, a girl, on Nov. 13.

To Mr. and Mrs. Raymond Maschmeyer of 1020 Noche Buena, Seaside, a boy, on Nov. 12.

To Mr. and Mrs. Edmund A. Milen of 53 Castro Rd., Monterey, a girl, on Nov. 14.

(E) To Mr. and Mrs. Charles L. Smith of Carmel, a girl, on Nov. 10.

To Mr. and Mrs. William Aitken of Carmel, a boy, Robert, on Nov. 16.

To Mr. and Mrs. Jack Collins, Jr. of Carmel Valley, a boy, Jack, on Nov. 18.

To Mr. and Mrs. John Cunningham of 367 Hillcrest Ave., Pacific Grove, a girl, on Nov. 18.

(A) To Mr. and Mrs. Constantine Tung of 774 Pine St., Monterey, a boy, Adrian, on Nov. 18.

To Mr. and Mrs. Eugene Getz of 607 Congress St., Pacific Grove, a girl, JoAnn, on Nov. 19.

(E) To Mr. and Mrs. Sherman Comings of Carmel, a girl, Carolyn, on Nov. 19.

To Mr. and Mrs. George Claudio of 461 Lane St., Monterey, a boy, Michael, on Nov. 19.

To Mr. and Mrs. Murray C. Vout of Monterey, a girl, Valerie, on Nov. 21.

(E) To Mr. and Mrs. Roy West of Carmel, a girl, Debra, on Nov. 21.

To Lt. and Mrs. Hugh Reedy McAlexander, Jr., of 129 - 7th Division Place, N. Bayview Park, a boy, Hugh, on Nov. 2.

To Sp3 and Mrs. James Henry Hill of 1209 Judson St., Seaside, a boy, David, on Nov. 2.

(D) To PFC and Mrs. Gerald F. Lamb of 121 Lakeview Terrace, Seaside, a boy, David, on Nov. 5.

To Mr. and Mrs. Daniel Gene Richardson of 448B Ramona St., Monterey, a girl, Diane, on Nov. 3.

(J) To Mr. and Mrs. Clarence L. Williams of 409 Congress Ave., Pacific Grove, a girl, Patricia, on Nov. 2.

(S) To Capt. and Mrs. Albert L. Yunko of Air Way Road, Carmel Valley, a girl, Leslie, on Nov. 1.

To SFC and Mrs. William H. Edmondson of 100 Hawthorne St., Monterey, a girl, Nancy Lou, on Nov. 5.

(F) To Cpl. and Mrs. Marlon F. Porter of 1030 Pine Ave., Seaside, a girl, Rita, on Nov. 7.

To Mr. and Mrs. Robert Barry Haedrich of 723 Judson St., Seaside, a boy, Robert, on Nov. 22.

(B) To Mr. and Mrs. Oliver C. Bengel of 1535 Waring St., Seaside, a boy, George, on Nov. 25.

To Mr. and Mrs. Robert Merrill Jones of Pebble Beach, a boy, Kevin, on Nov. 26.

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(J) To SFC and Mrs. Kenneth F. Woolery of 923B Harcourt St., Seaside, a girl, Deborah, on Nov. 11.

To Lt. and Mrs. Walter T. Laws of 118 Moran Circle, Monterey, a girl, Diane, on Nov. 16.

(A) To Mr. and Mrs. James H. Butler of 205 Dundee Ave., Monterey, a girl, Becky Ann, on Nov. 10.

To Mr. and Mrs. Richard O. Haughey, of 410 Wood St., Pacific Grove, a boy, Richard, on Nov. 14.

(J) To Capt. and Mrs. Phillip L. Dunn of 1120 Franklin Street, Monterey, a boy, Phillip, on Nov. 18.

To Lt. and Mrs. Andrew David Taylor of 745 Airport Rd., Monterey, a boy, Andrew, on Nov. 24.

(B) To Mr. and Mrs. Samuel Engholm of 1 Melway Circle, Monterey, a girl, Susan Lynn, on Nov. 25.

To Mr. and Mrs. Joe Allison of 915 Madison St., Seaside, a boy, Mark, on Nov. 25.

(S) To Mr. and Mrs. Donald Berry of Carmel, a girl, on Nov. 28.

To Mr. and Mrs. Bruce Marta of 1193 First St., Monterey, a girl, Dorothy, on Nov. 26.

(F) To Mr. and Mrs. Andrew Buelna of 16 Oxtan Rd., Monterey, a girl, Elizabeth, on Nov. 26.

To Cpl. and Mrs. Ronald B. Flygare of 239 Willow St., Pacific Grove, a girl, Ronda, on Nov. 21.

(J) To Pvt. and Mrs. Raymond Gonzalez Diaz of 1320 Noche Buena, Seaside, a girl, Sarina, on Nov. 23.

To Mr. and Mrs. Martin O. Hoyer of 112 - 18th St., Pacific Grove, a boy, Stephen, on Nov. 20.

(B) To Mr. and Mrs. Richard G. McCusker of 1371 Maple St., Seaside, a girl, Deborah, on Nov. 20.

To Mr. and Mrs. John R. Ray of 531 Watson St., Monterey, a boy, Gary Robert, on Nov. 23.

(D) To Mr. and Mrs. Harry B. Shneyer of 1109 Scholer Ave., Seaside, a boy, Mark, on Nov. 22.

To Pvt. and Mrs. John E. Watson of 714 Laurel Ave., Pacific Grove, a boy, Lawrence, on Nov. 24.

To Mr. and Mrs. Douglas C. Yeager of 683 Ocean View Blvd., Pacific Grove, a boy, Joel, on Nov. 23.

To Mr. and Mrs. Robert Wahl of Carmel a boy, Michael, on Nov. 26.

(A) To Mr. and Mrs. Charles H. Ripenburg of 712 Lobos St., Pacific Grove, a boy, Timothy, on Nov. 13.

To Mr. and Mrs. Theodore Melicia of 435 Dela Vina St., Monterey, a boy, Theodore, on Nov. 18.

To Mr. and Mrs. Joseph Peter Acquaviva of 717 Eardley St., Pacific Grove, a girl, Francesca, on Nov. 21.

(S) To Mr. and Mrs. George Jepsen of 944 Doud St., Monterey, a girl, on Nov. 2.

To Mr. and Mrs. Craig Curran of Carmel, a boy, on November 3.

(D) To Mr. and Mrs. Powell A. Lee of 635 Fillmore St., Monterey, a girl, Leslie, on Nov. 11.

To Lt. and Mrs. Dayton S. Pickett of 215 6th Army Ave., Monterey, a boy, Mark, on Nov. 16.

To Pvt. and Mrs. Frank G. Chavez of 110 Paloma Ave., Salinas, a boy, Hector, on Nov. 15.

(F) To Mr. and Mrs. Joaquin Q. Cruz of 863 Harcourt Ave., Seaside, a girl, Josephine, on Nov. 16.

To Pvt. and Mrs. Donald D. Kinselmann of 591 Pine Ave., Pacific Grove, a boy, Donald, on Nov. 17.

To Pvt. and Mrs. Robert A. MacDonald of 1030 Pine Ave., Seaside, a girl, Deborah, on Nov. 10.

(D) To Pvt. and Mrs. Raymond H. Moore of 923 Kenneth Place, Seaside, a girl, Leigh Ann, on Nov. 16.

To Cpl. and Mrs. Robert H. Tallman of 144 Forest Ave., Pacific Grove, a girl, Marilyn, on Nov. 11.

To Mr. and Mrs. Earl Lloyd of 1744 Baldwin Place, Seaside, a boy, Kevin, on Nov. 24.

To Mr. and Mrs. Jack Martin of 850 Archer St., Monterey, a girl, Vicki, on Nov. 24.

To Lt. and Mrs. Edward Lebledz of 1105 Leahy Rd., Monterey, a boy, on Nov. 24.

To Mr. and Mrs. Raymond Danielson of 17 Village Drive, Carmel Valley, a boy, Raymond, on Nov. 29.

To Mr. and Mrs. Thomas Lane of 110 - 14th St., Pacific Grove, a girl, Cynthia Lee, on Nov. 29.

To Mr. and Mrs. Frank Crivello of 782 Franklin St., Monterey, a boy, Joseph, on Nov. 29.



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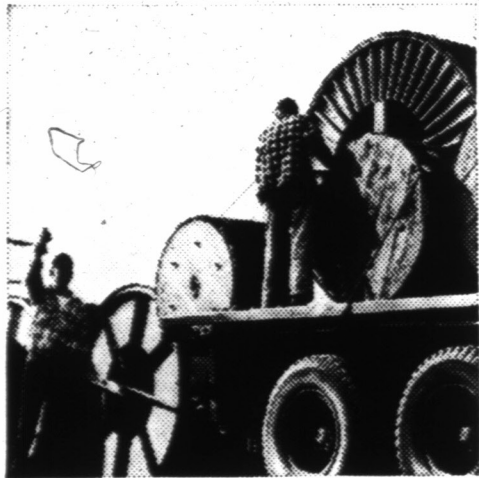


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D.D. Muir, Manager Monterey Peninsula Exchange

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### Meet your Tel-Rep.

Tel-Rep. is our abbreviation for Telephone Representative, and pictured above is Don Jamison, who fills that particular position in the Peninsula area. Don, who hails from Hanford, came to work for Pacific Telephone and Telegraph Co. in 1951, after several years in the armed forces, where, by the way, he established quite a reputation in "Track".

Your Tel-Rep. handles all types of complex orders that are out of the ordinary. Such specialized equipment as Key Telephones, TWX, Mobile Service, Switchboards, Air Raid Warnings, Bell and Buzzer Systems are all handled through Don. This equipment facilitates increased efficiency and convenience in handling communications, thus giving you more and better service.



# LOVE THAT WINE

(Continued from Page 6)

special aging Bertero uses oak vats. These are more expensive, do a better job because they are tighter. Air is the enemy of wine. To a connoisseur, wine is not good for several months after it has been bottled. It must first get over its "bottle sickness"—its contact with oxygen during the transfer to the bottles.

Bertero, in addition to his Grenache Rose, also makes Burgundy and Sauterne, as do most of the vintners in the Hecker Pass, Uvas Valley and Morgan Hill area. The names of the wines, however, don't really mean anything since they refer to French localities where wine of that general type originated.

On the way from the Berteros, Doner lectured on his position in this matter.

"The American wine industry," he said, "will never really grow up until they quit calling the wines by French place names. Wines should be named after the grapes they are made from. Thus, American Burgundies are not Burgundies, Sauternes are not Sauternes.

"American Burgundies are made from many different grapes, like the Zinfandel grape, the Carignan, the Grenache, the Pinot grapes. Sauternes are made from such grapes as Sauvignon, Verte Semillon and Colombar. Some wine companies are starting to call wines by the grapes. When they all do, then you'll know what you get, and there are many American wines that are excellent but have nothing to do with what they are called.

"You know, a funny thing that almost nobody knows is that almost all French wines today are made from American stock. There was a great blight in European vineyards in the last century. The American stock was resistant to it, so the European vine was grafted to it."

Doner's next stop was at the Scagliotti Winery, on the other side of the highway from Bertero's. Scagliotti's is considerably bigger. Peter Scagliotti, whom Doner flamboyantly calls "Pietro", harvested 150 acres this year, and considering that each acre yields around 175 to 180 gallons of wine, that's a pretty husky output.

Scagliotti has, in Doner's opinion, very fine Sauternes and Burgundies. They sell at the winery for the wholesale price of \$1.05 per gallon. Doner doesn't think much of Scagliotti's Grenache Rose which is considerably sweeter than Bertero's.

"Our Grenache is pure, 100 per cent pure from the Grenache

grape," Peter Scagliotti emphatically told Doner. "I don't care what you say. We don't blend it with any other wine. We make it sweet because most people seem to want it that way."

The way Scagliotti sweetens his Grenache Rose is by adding to the grape's first juice, from which the pulp has been withdrawn after a few hours' fermentation, the wine's "mute"—the second fermentation of the pulp.

"You can keep your Grenache," Doner told Scagliotti, "but we'll taste some more of your fine Sauterne, my good friend."

...

There are many other wineries in this area which Doner likes for their specific products. Up the Uvas Valley road, two miles from Highway 152, is the Bonesio Win-

ery, a 200-acre grape ranch, specializing in Burgundy and Sauterne.

According to Doner, the Bonesio Burgundy is not the fine table wine that Scagliotti makes, but is a fine, light red wine for sipping in the afternoon in the sunshine: "A very pleasant drink without any significance whatsoever."

There is also the Pedrizzetti Winery, a mile short of Morgan Hill east of Highway 101. The Pedrizzetti Winery is a big outfit. It supplies more than 200,000 gallons each year to distributors who put their own labels on it. Among those supplied by Pedrizzetti is Pete Barsotti in Monterey. Barsotti markets it under the Cypress label.

Pedrizzetti, who puts out Zinfandel, Burgundy, Claret and Sauterne, also makes an excellent

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TO A CONNOISSEUR, wine is not good for several months after it has been bottled. It must first get over its "bottle sickness"--its contact with oxygen during the transfer to the bottles. This is bottling room at the Scagliotti Winery.

Barbera, a dry wine something like Burgundy but tarter and a little heavier. Pedrizzetti's vineyards are the only ones in California where Barbera grapes are grown. On the other side of Hecker Pass, near Watsonville, in the little town of Freedom, is the home and the

store of one of the great wine men of America. He is Bill Silvear, owner of vineyards near the Pinnacles where he grows the best Pinot Chardonay grape in this country. The best American champagne is made from his grapes. The big wineries, to

whom he sells his famous Pinot Chardonay, are so grateful they bottle special wine for him under his own label.

Although stuck away in Freedom, hardly a crossroads for wine connoisseurs, he has one of the few

(Cont'd on Page 56)

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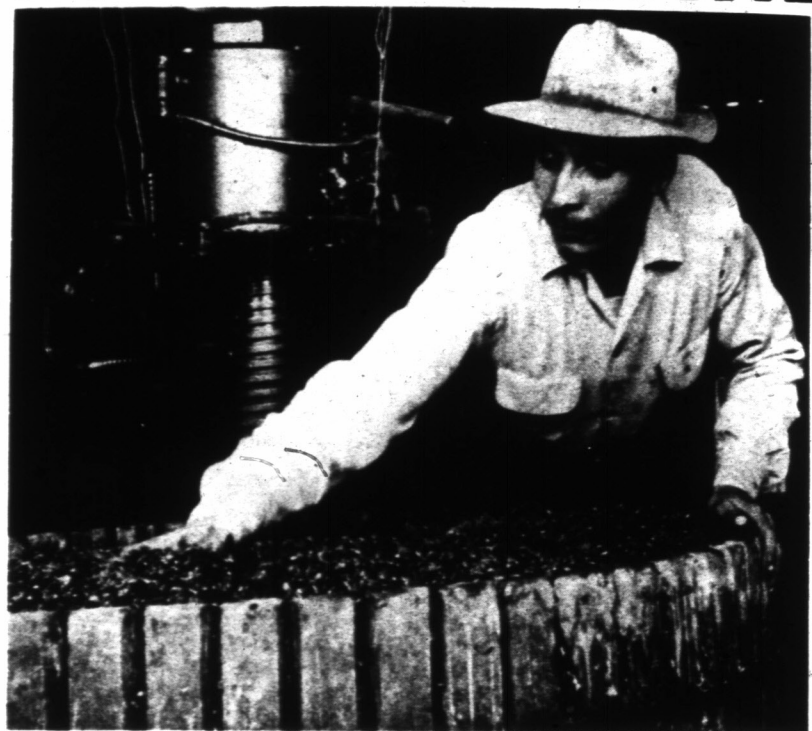
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# LOVE THAT WINE



REMAINS OF SKIN AND PULP after grape fermentation, known in the trade as "pomace", is raked up at Bertero Winery by a Mexican assistant.

"civilized" wine shops, as Doner put it, in the country. He keeps all his bottles lying down instead of standing up, which is not an affectation but a necessity if you want to have really good wine.

Doner explained it to us when we returned to his Highlands home where he not only paints and makes tiles and bakes his own bread, but also bottles his own wine after buying it in quantity.

"Wine," he said, pouring his new stock of vin de pays into fifth bottles, carefully "sterilized" with sizzling water, "changes and mellows when it rests. It has to be kept away from air. If you stand a bottle up, the cork dries out and the wine breathes too much through it. But if you lay a bottle down on its side, the cork stays moist and therefore, tight.

"This Scagliotti Burgundy isn't much now, but you can already tell that it will be a good wine if it's allowed to age. Six months from now you wouldn't recognize it. A year from now it'll be even better."

Doner, who has a corking machine, labels his bottles carefully, both as to the wine's origin and the date of bottling. He leaves the bottles in a cool, dry shed for

many months, letting the wine age and the sediment settle. Once every six months he gives the bottles a gentle half turn.

The secret in bottling your own wine and letting it age is, naturally, to buy ahead. A careful wine drinker like Doner will always--when he can afford it--have several hundred bottles in his cellar so he won't have to open bottles that haven't rested long enough. The cost, when you buy wine this way, is really quite negligible. The average bottle of vin de pays, bought wholesale and bottled at home, costs about 20 cents. The best wine Doner has cost him 35 cents a bottle, and it's a wine that sold for \$7.50 a fifth in stores while it existed. "It was," says Doner, "the best Zinfandel winery in the country, but it's now a maze of septic tanks, victim of that noble achievement of our age: the subdivision."

While most wines improve with age, this is not true of Grenache Rose. This is a wine that should be consumed within the first year after its sale by the winery, but it should be individually bottled and corked just the same unless the whole wholesale gallon is to be guzzled all in one session.

Limited Edition -- Noel Young Press, Santa Barbara

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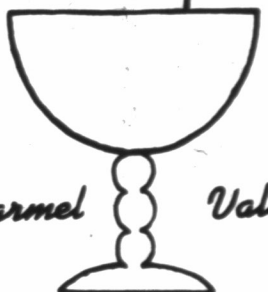
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LONE CYPRESS at Pebble Beach. Photo by Julian P. Graham

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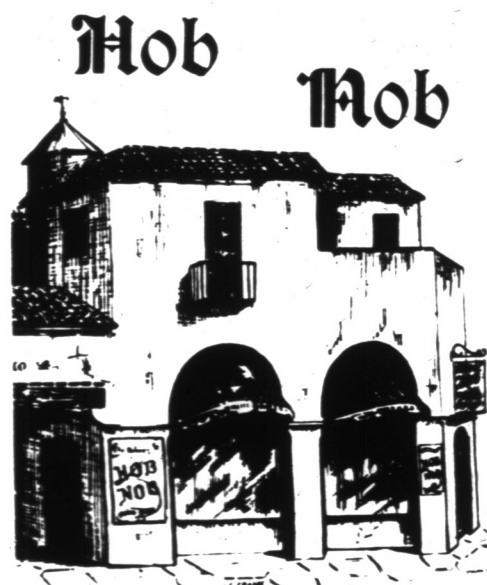
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Standing on street corners, sitting at lunch counters, driving cars, selling papers, canvassing door-to-door. Everywhere. Waiting for the right moment; meanwhile becoming more and more and more!" His voice rose to a shriek and cracked.

The sergeant put down a half-eaten cracker. "What'd you do with this Westy?" he asked hoarsely.

"Huh? Westy? What's the difference? Oh, if you must know, I finished him after I got the story. Choked him; what else could I do? I wasn't going to leave one of them alive when I had the chance to get rid of him. What does it matter?"

Gravely, majestically, the sergeant stood up and came from behind the desk. "Joseph Markis," he said, "your admission of the homicide of one John Doe, alias Westy, makes it my duty to arrest you."

Markis stepped back in alarm. "What're you talking about? I didn't murder nobody. He was a rat, not a human being. That's what I've been trying to tell you."

He looked frantically around as the policeman's grip tightened on his arm. As though seeking the reassurance of a familiar comfort, his fingers reached into his coat pocket and brought out the snuff can.

"What's that?"

"Huh? This? Why, snoose. I chew it all the time."

"Bet it's marrywanna or some other dope. You sort of look like a junkie to me; thought so when you first came in. That's where you got this screwy story--out of hops."

"Listen, I swear this is just plain snoose. Don't you believe me? Don't you believe anything I've been saying?" His jaws worked anguishedly; sweat formed on his forehead. "With such a little time, how am I going to show you? But anyway you can certainly see this is snoose--nothing but snoose?"

He twisted off the top of the flat can and thrust the half empty tin under the sergeant's nose. The innocent brown mass lay there, crumbled and soggy; involuntarily the policeman's nose went down

to inspect it. For a quivering instant the nose was suspended over the snuff; the bucktoothed mouth opened as the nostrils inhaled.

"Kaa-choo!" exclaimed the sergeant. "Hachooo, kachoo, Kaaaaaaa-choo!"

His head flew back with the force of his reaction to the tickling particles of snuff. He loosed his grip on Joe Markis's arm as he was seized with the convulsive spasm. With the final, reverberating, thunderous sneeze, the false plates, so perfectly imperfect in their imitation of a form no one would want to imitate, were blasted out of his mouth, clattering on the floor five feet away. In the next stupefied instant the still open mouth in its nakedness revealed four teeth still firmly and naturally imbedded in the gums. Two lowers and two uppers, long, tusklike, curving inward. Rodent's teeth, of an unnatural, horrifying, bright blue.

The End

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MONTEREY



# World Behind Walls

(Contd. from page 44)

scribed meat, a Sister could have it. We just wouldn't let the Sister die to conform to a rule".

The hours before dinner, their "big" meal, which comes at 11, are spent doing solitary work in

their cells. Since they are completely self-sufficient, there is much to be done. Making vestments, rosaries, altar cloths, are some of their occupations.

After dinner, from 12 to 1, is an hour of recreation. It is only at these recreation periods that the Sisters may talk to each other. They may tell stories or sing songs, and the listener on the other side of the wall may hear peals of laughter coming from these austere ladies. Saint Teresa, the founder of the Order, felt that there must be a balance to the strictness, and that two recreation hours each day might provide it. Games or any athletic exercises are not allowed, however.

From 2:00 to 3:00 the Sisters

say the Divine Office again, followed by two hours of manual work. Often this takes a Sister into the garden which is surrounded by the high wall to the south of the Monastery. Here each sister has her own "patch" where she grows flowers used to decorate the chapels and where she spends many hours of silent meditation.

At 6:00 the Sisters gather again for a collation, a light meal, and from 6:30 to 7:30 is another hour of recreation.

Then she says the Divine Office again, and at 8:00 the "Great Silence" descends upon the Monastery. This is indeed a silence, and even in times of emergency, notes are preferred to the spoken voice.

From 8:00 to 9:00 the Sister has free time in her cell. Now she may read, mostly religious books from the Monastery Library, or write letters, with the permission of the Prioress (the Reverend Mother).

At 9:00 the Sisters will be in the chapel reciting the Divine Office. At 11:00 she goes to bed. In some orders, the religious will rise again at 2:00 a.m. to recite the Divine Office, but the Carmelite Sisters have an unbroken sleep--until 5:30 rising time.

It is a Church law that the Sisters have 7 hours of sleep a night, and in the case of those who rise at 2:00 a.m., bedtime is 7:00 p.m. Health, especially mental health, is regarded as most important.

A typical cell is probably about 11 x 12, with furniture consisting of a straw pallet on wooden planks, a desk or a table, and a stool with no back. The only ornament on the wall is a plain cross--unlike the familiar cross there is no body

nailed to it. A symbol of their life of penance and self-renunciation, the Sister sees herself nailed to the cross.

The habit, or dress, of the Carmelite Sister is by coincidence, well adapted to the Monterey Peninsula. But in the hottest part of Africa she will wear the same habit. Made of a rough brown woolen serge, the tunic is belted with leather (this is a symbol of chastity). Over the tunic is a scapular of the same material which hangs free to the floor. The sleeves are large and loose. Around her face is white linen which leaves her forehead exposed.

She does not wear the black veil over her face inside the cloister.

Novices wear white veils, and the Sister wears a white woolen cloak for all special functions and in the chapel.

The Carmelite Sister wears no stockings and on her feet are little rope sandals which she makes herself. This is the nearest thing to barefootedness and is a symbol of penance. For this reason the official name of the order is "Discalced Carmelites".

These are all the clothes a nun owns and even on her bed she will wear a habit.

The Monastery, built in the 1930's and founded by Francis J. Sullivan, father of Noel Sullivan of Carmel Valley, exists entirely on donations and on its own self-sufficiency. A vegetable garden is nearby, and ranchers from the area have been generous with gifts of food.

"We're apt to have a run on seasonal vegetables," we were told. "During the artichoke season we seem to have artichokes in every disguise. But we do have a healthful diet."

Stressing healthful living has its rewards in a purely incidental way for the Sisters. Their complexions are reputed to be soft and clear, and those who have seen them say they look half their age.

Besides the interne Sisters, at present the inhabitants at the Monastery include one exteme Sister. She has the same rules and the same habit, but is not cloistered as the others are. She is a Novice and receives instructions at the grille. She is a member of the community of Sisters, but is on the outside where she is able to meet the public and take care of any visitors.

There is also another exteme, a young woman who is companion to the exteme Sister, and helps with the work to be done outside.

Father Garbero, who says Mass and conducts Benediction at the Monastery, said, "There is a powerhouse of prayer here." We on the Monterey Peninsula might give pause this Christmas and hope that this powerhouse may help to bring peace on earth and good will to men."

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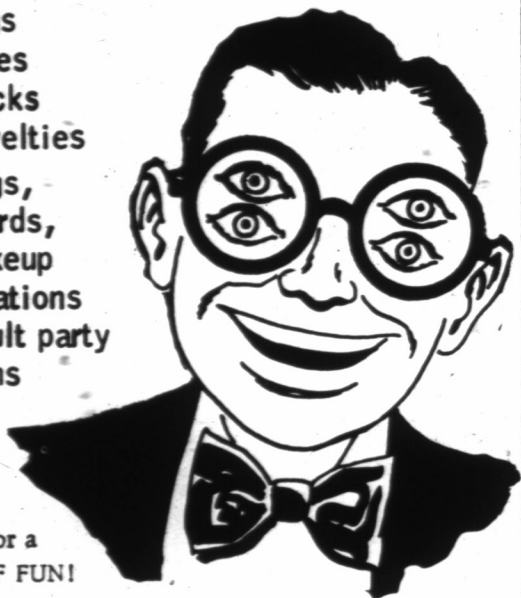
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## FIRST THINGS FIRST!

It's time now for thoughts of Christmas, of course. But perhaps you've found that extra expenses like real estate taxes, unexpected calls for the doctor and, of course, budget-pinchin' bills for gifts have left you temporarily "strapped" for money. If so, why not come in and see us about a Timeplan Personal Loan. Timeplan cost is low and you can repay in easy monthly instalments. It's the business-like way to borrow--and you can pay off all your bills all at one time.

## ? BofA Quiz Corner ?

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# Mr. Spectator

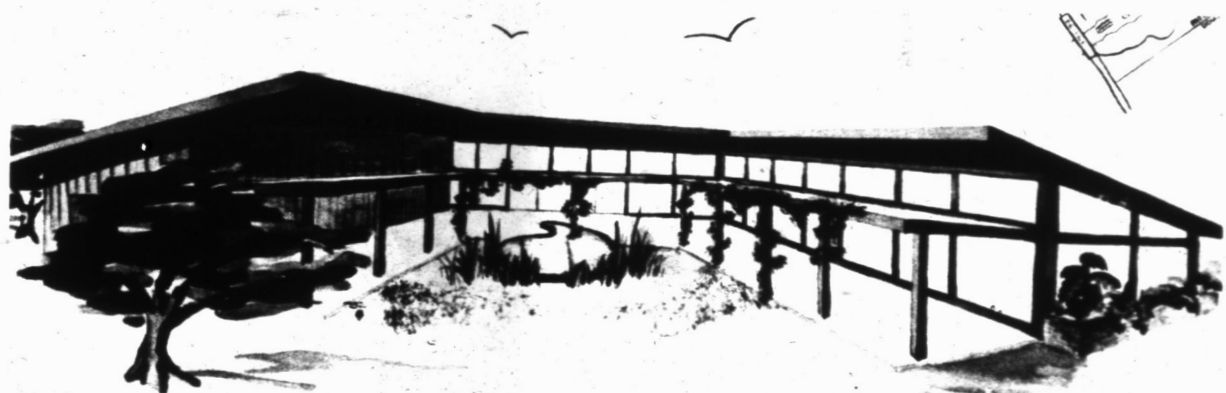
(Continued from Page 3)

An "ostrich in the sand" attitude is against freedom of the individual and basically useless. The coastlands are going to develop, whether or not we prefer the era of the Spanish Grandee.

The Council and Planning Commission should be complimented for their concern, but let's get our heads out of the sand.

TO US A RESTAURANT DOWN THAT WAY IS AN ASSET.

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ABOVE PICTURES show site for proposed controversial restaurant.

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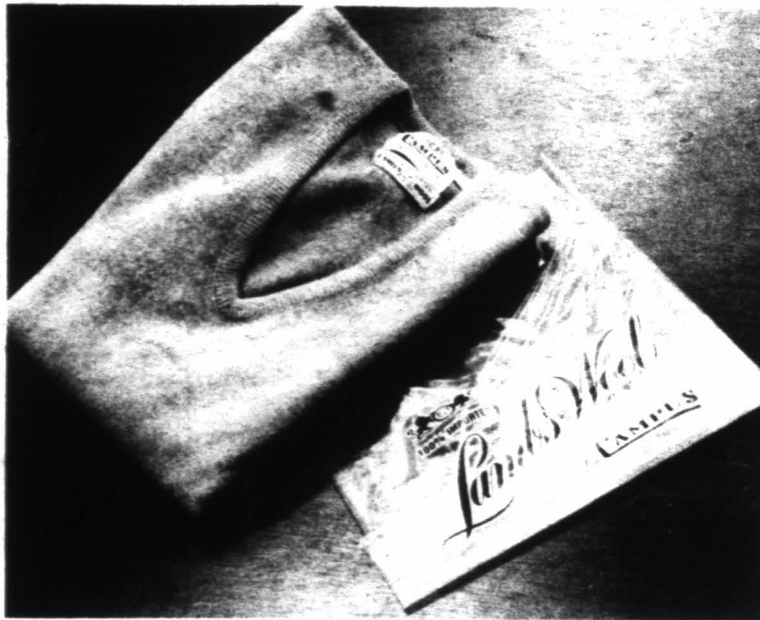
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